HEROINES OF THE BIBLE

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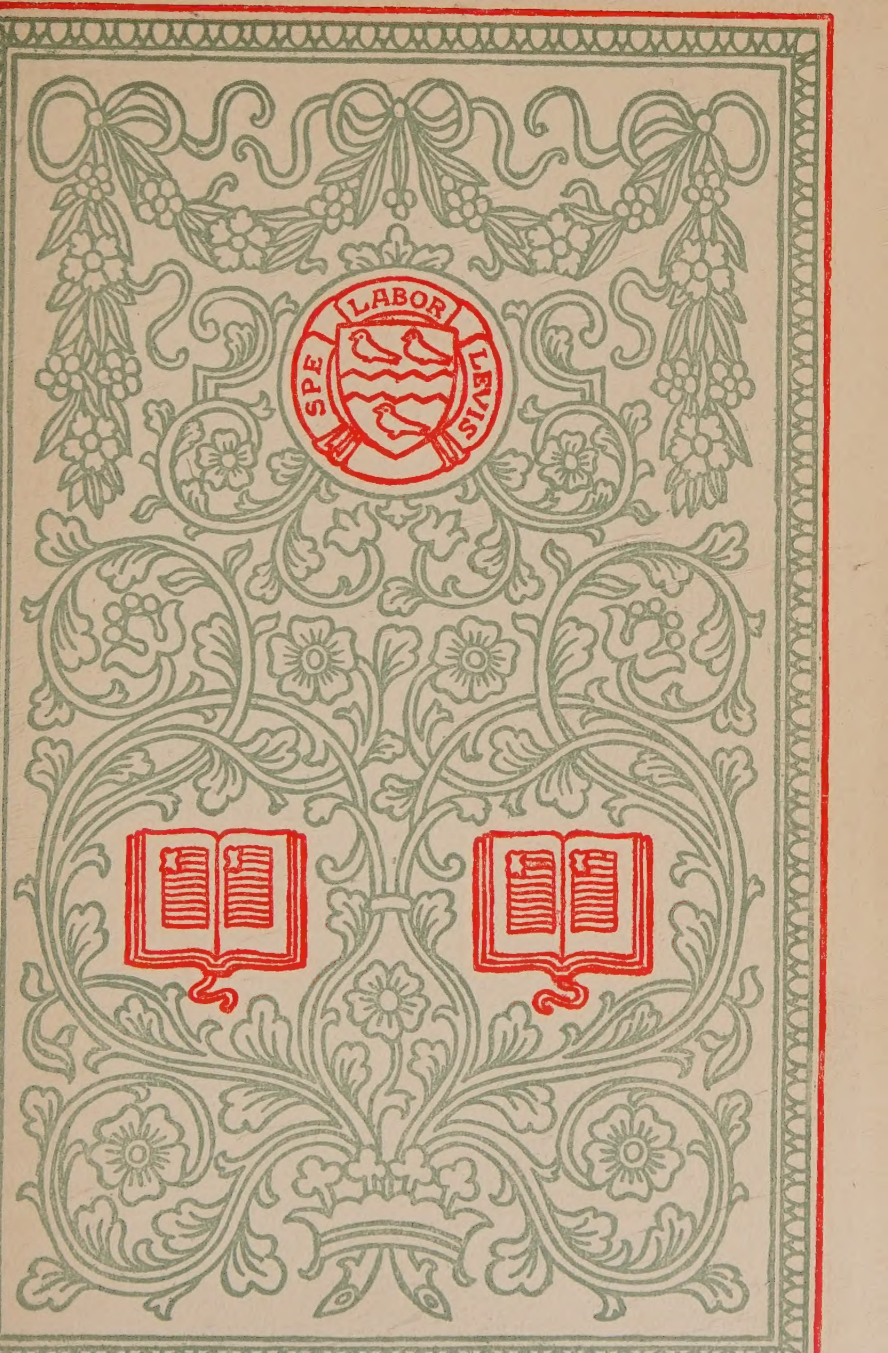
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HEROINES OF THE BIBLE IN ART

Merry Christmas
1908

J. A. Jackson. — Head of Eve

Heroines of the Bible in Art

By

Clara Erskine Clement

Author of "Angels in Art," "Saints in Art," etc.

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HEROINES OF THE BIBLE IN ART.

CHAPTER I.

EVE.

HERE use the word heroine as denoting the woman who plays the most important part in a story; but did I wish to give the word a strictly critical sense, I should not know where to turn for more romance, poetry, and heroism — in its fullest signification — than I find in the lives of the women of the Bible.

No scenes from the histories of other nations are more varied in character or

more picturesque in detail than are many of those depicted in the Old Testament, and the fact that so large a proportion of the best works of the great masters represent Biblical subjects gives a definite support to this opinion. If their very souls had not been stirred by the Scriptural narratives could they have represented these scenes with such force, beauty, and spirituality? or could their works have survived the centuries and still retain their vantage-ground in the world of Art?

Aside from the marvellous incidents of the Scripture stories, — which forcibly appeal to both the religious sentiment and the poetic or artistic instinct, — the conditions existing in Christendom during the Middle Ages and the centuries of the Renaissance, manifestly favoured the exaltation of religious art. Popes and cardinals — the Church — were the pa-

trons of Art, and emphasised the teaching of St. Augustine, that pictures are the *libri idiotarum*, — books of the simple or ignorant, — while they vied with each other in securing the services of noted artists, and in producing the most magnificent and impressive effects in all ecclesiastical edifices.

In order to accomplish these vast artistic labours, artists of genius had a following of men of lesser powers who became their imitators — occasionally their superiors — and formed their so-called "schools;" thus great numbers were employed, from the colour-grinders — some of whom became famous painters — to the favourite followers who, like Giulio Romano and Francesco Penni, were permitted to execute important works from the cartoons of their masters.

Long before the epoch of the most famous masters, we find that mosaics, paint-

ings on glass, frescoes, illuminations, in short nearly all artistic representations, were inspired by the Scriptures.

Of many of these ancient works we have no absolute knowledge, but a vast amount of interesting speculation and induction exists concerning them, which may or may not be in accordance with the truth.

The "Mount Athos Handbook," discovered by Didron in that famous monastery, is sufficiently ancient for my present purpose, showing, as it does, that in the eleventh or twelfth century Dionysios, — a monk, who is "counted among the famous old masters," — in his directions as to the proper subjects for church decoration, names the narrative scenes of the Old Testament, the single figures of Patriarchs, Prophets, and the righteous Keepers of the Old Covenant, both men and women.

From the time of Dionysios, we can trace — as clearly as any especial characteristic of Art can be traced through the Middle Ages — the representations of these subjects. It is not my purpose, however, to consider in this place works of which we have no reliable knowledge, albeit they are often of great interest.

Among the pictures illustrating the first chapters of Genesis, painted late in the thirteenth century, on the walls of the Upper Church of St. Francis, at Assisi, are the Creation of Eve, the Expulsion from the Garden of Eden, and Rebecca and Esau. These works, almost archaic in style, as a whole, yet disclose, in some portions, an attempt to introduce the natural pose and action of the human figure.

The differences of opinion between the best authorities render it impossible to attribute these works to special artists,

but all agree that here the history of early Florentine art began, and that Giunta da Pisa, Cimabue, and Giotto, with the aid of lesser artists, executed a very considerable portion of these wonderful frescoes.

The condition of these pictures, now fully six centuries old, is remarkably favourable to the study of Italian painting at the period of their execution. In this basilica the mission of pictorial art was generously fulfilled, since vast numbers of pilgrims were here made acquainted with the important events related in the Scriptures by means of the frescoes on the walls and ceilings, and a whole school of Italian painters went forth from its decoration to carry the perfected art of Assisi through all Italy.

A study of these works confirms the judgment of Crowe and Cavalcaselle, that they "comprise and explain the history of

the revival of Italian art," and that this edifice is undoubtedly the most important monument of the close of the thirteenth century.

Not until the Renaissance was there a representation of the Almighty that in the least degree suggested the power before which the earth should tremble. In that rebirth, however, a new element in Art was manifested. In his "Iconagraphie Chrétienne," Didron well says, "When contemplating these figures of God the Father produced by artists of the Renaissance, either in painting or in sculpture, we feel, like Job, a thrill of awe and terror. . . . This glorious divinity, this magnificent old man, so powerful, so serene and unmoved, is in very truth the Ancient of Days."

Courage is a virtue of many aspects that command admiration and respect, while some of these fill us with wonder

and seem to have passed beyond courage into presumption. This audacity of courage is nowhere more pronounced than in the courage of imagination; the courage with which poets and artists describe and picture that which "eye hath not seen nor ear heard," despite which it has "entered into the heart of man" to conceive.

Reading the clear, incisive lines of Milton, in which he gives an impression of recounting what he has actually seen, one wonders if the poet drew some portion of his inspiration from the pictures of the masters, or from reproductions of them. Long before he boldly declared "how first this world and face of things began," the painters of Assisi and Michael Angelo had pictured God the Father in the acts of creation. Raphael, too, had given the world his conception of the Creator, and, of lesser artists, Paolo Ucello, Perugino, Giulio Romano, Francesco Albani, and

others had represented their ideals of the Garden of Eden, the Fall of Man, and other exacting subjects illustrative of the first three chapters of Genesis.

The Creation of Eve, in the Upper Church of St. Francis, Assisi, is doubtless the earliest picture of this subject which merits serious attention. Its author may have been Cimabue, or Giotto; we know the names of the artists who were employed there, but it is difficult to designate their separate works with certainty.

In this picture the Creator is represented as sitting on the globe, draped in a red mantle; He makes a gesture of command, and Eve rises from Adam's side, and reverently extends her hands toward the Almighty. The artistic value of this work consists in its nearer approach to nature, in the figure and action of Eve, than is seen in earlier works.

By universal consent the frescoes by

Michael Angelo, on the ceiling of the Sistine Chapel, hold the first place among the pictures of the Creation. The damaging effects of about four centuries render it difficult to study them satisfactorily, but, despite their injuries, they still emphasise the power of Michael Angelo to impart grandeur and nobility to his figures, and to simulate the appearance of motion in a degree that has not been surpassed by other masters.

If it is possible for an artist to form a conception of God in any measure sufficient to so great a thought, and to paint a picture of such a conception, Michael Angelo achieved this result. Beyond a doubt his Jehovah is the greatest in art; superhuman in power, in knowledge, and in benevolence. His acts are in harmony with his godlike aspect. Light is separated from darkness when He spreads His hands; He but extends His finger and

sun and moon and stars appear; dry land, with trees and plants, comes forth from the waters, and is good.

In this work of Creation, Jehovah is the embodiment of absolute power, and while the expression of His face changes with each creative act, severity is discerned in all, until, in the fourth picture, when sea and sky and land are filled with fish, and birds, and beasts, floating above His creation, surrounded by attendant spirits, with a new, benevolent expression He stretches forth His finger and Adam stands revealed to the wondering angels of God. I know no other work of art in which the divine, in both God and man, is so impressively portrayed.

In the Creation of Eve, however, the change in the aspect of Jehovah is still more significant. Hitherto, He has appeared as a tremendous force, floating in space, attended by angels, and was thus

presented to the opening eyes of the first man. Now He stands upon the earth, wrapped in a full robe, and welcomes His new creation with His right hand extended, and with head slightly bowed, as if in approbation of this first "daughter of God and man, immortal Eve!"[1]

Meanwhile she, with startled air and uplifted hands, approaches Him as if in prayer, and looks into a face filled with supreme benevolence and love. So full is she of the moment represented, that we seem to share her own surprise at life, and to hear her first deep inhalation of the heavenly ether.

Raphael's pictures of the Creation are in what is known as "Raphael's Bible," which consists of a series of pictures in the Loggie of the Vatican; in these

[1] The bas-relief of the Creation of Eve, by Della Quercia on the great doorway to San Petronius, Bologna, is almost the same in design as the fresco by Michael Angelo.

Loggie are thirteen arched arcades, each decorated with four principal pictures. Forty-eight of these represent scenes from the Old Testament, four only illustrating events in the life of Christ. For these pictures Raphael made sketches, from which Giulio Romano drew the cartoons, and directed the execution of the work, which was done by himself and other pupils of Raphael.

The Creation of Eve is not here represented; she is first seen as Adam, who is seated beneath a tree, perceives the Almighty, who, with His hand on her shoulder, presents Eve to the half-awakened man, who regards her with a bewildered air. She, with her hands folded on her breast, and her eyes cast down, modestly awaits Adam's words of welcome. Here the Almighty has a patriarchal air, and there is no indication of the supreme. An elaborate and attractive landscape

forms the background of this picture. The scene recalls the lines:

> "For contemplation he and valour form'd,
> For softness she and sweet attractive grace;
> He for God only, she for God in him."

In the Pitti Gallery the Creation of Eve by Andrea del Minga is curiously treated. Adam is seated on a bank, and has fallen asleep with one hand extended toward a fawn at his side, with whom he was probably playing when awake. Eve is half erect beside him, and quite unmindful of his presence. She is looking earnestly at the fully draped, monkish figure of the Creator, and extends her hand as if to emphasise some thought she is expressing. While this is not a great, or even an excellent, picture, it is attractive.

Van der Werff's Adam and Eve, in the Brunswick Gallery, is not a strong, but a

lovely, picture. Adam is seated, and with his arm around Eve, standing beside him, is looking in her face and speaking earnestly, while she, with hands folded on her bosom, listens intently. One could fancy this to be the moment in which Milton's Eve suggests that they divide their tasks, and sometimes separate, to which Adam replies:

> "But if much converse perhaps
> Thee satiate, to short absence I could yield:
> For solitude sometimes is best society,
> And short retirement urges sweet return.
> But other doubt possesses me, lest harm
> Befall thee, severed from me."

Van der Werff, in the midst of Dutch realism, pursued the ideal, and conceiving the utmost beauty of form, finished his works so finely that they were greatly admired in his day, though wanting in deep sentiment, or powerful emotion of any sort.

The literature of Christian nations abounds in references to the story of Adam and Eve. When the few lines in which it is told in the book of Genesis are compared with the volumes that have been written about it, its inexhaustible interest and force is apparent. This simple story has inspired poets, preachers, and teachers of morals and religion, while artists have portrayed its beauty and its sadness with a devotional tenderness worthy of the admiration and gratitude so fully accorded them.

After the pictures of the Creation of Eve there are few satisfactory representations of the events in her life, when one thoughtfully considers the dramatic and tragic elements of her story. Pictures of the Temptation, and of Eve with the Apple were many times repeated, but before the latter subject one may often question whether he gazes upon "the sole

Eve, beyond compare," seeking the "virtue to make wise," "and feed at once both body and mind," or on the vain goddess whose golden apple was also the source of endless discord.

There is an ancient tradition that before God cursed the serpent he was a most beautiful creature, walking upright, and carrying his head with pride and dignity. Even now, could we forget our enmity toward him, we should admire some golden serpents, so splendid are they in their reflection of brilliant lights. At least we may believe that the serpent into whom Satan entered was in no sense repulsive.

The pictures of the Temptation and the Expulsion from Eden often suggest the question whether, if there were religious painters, pure and simple, in these days, they would present Eve as the sole culprit, and permit Adam to superciliously

shrug his shoulders and throw the responsibility first on his Creator, — "the woman whom *Thou* gavest me to be with me," — and second on Eve, — "*she* gave me of the Tree," — and thus apparently consider himself justified.

The Bible story of Eve, brief as it is, presents her as the most grievously afflicted woman of the Scriptures, with the sole exception of the mother of Jesus.

Perhaps the Eve of Milton has been too familiar to our era for justice to be done her. Even that stern poet found it needful to assume that an archangel had related, in her hearing, the story of the rebellious angels and the danger of listening to Satan, concluding his discourse with the invidious suggestion that both she and Adam were incapable of a more intelligent existence than that which they were leading:

"Meanwhile enjoy
Your fill what happiness this happy state
Can comprehend — incapable of more."

Poets and artists have emphasised the temptation and too rarely pictured the sorrows of the woman who was the mother of the first murderer and of his victim; the first woman to see death in this most awful aspect, and to bear such burdens and inconsolable sorrows as cannot be imagined by those to whom Jesus has revealed His Father.

With the knowledge of love, benevolence, and mercy, can one comprehend the position of the mother of the race, expelled from paradise, cursed by the only power above herself, not aware of the existence of death, anticipating an unending life of suffering?

I fancy that, when thinking of the Garden of Eden, one usually has in mind a picture of the most beautiful place that he

has seen, or a picture made up from certain exquisite features of various scenes that have impressed him. It is to me a curious fact that in my study of Art I have never seen an artist's Garden of Eden that approached in beauty some Edens that I have visited; indeed there are many pictures of landscapes that are far more attractive and lovely than those which claim to represent the paradise in which

"the crisped brooks,
Rolling on orient pearl and sands of gold,
With mazy error under pendant shades
Ran nectar, visiting each plant, and fed
Flow'rs worthy of Paradise . . .
Groves whose rich trees wept odorous gums and balm,
Others whose fruit burnish'd with golden rind
Hung amiable . . .
Flow'rs of all hue, and without thorn the rose,
Another side umbrageous grots and caves.
Of cool recess, o'er which the mantling vine
Lays forth her purple grape, and gently creeps
Luxuriant."

Far different from these descriptions are the Edens of the painters. Many of them so teem with animal life that one can think of nothing else. To see the lion and the lamb in friendly repose — as in the Paradise of Domenichino in the Barberini Collection of Rome, than which no landscape could be more dreary — is not disturbing to the spirit; and if the elephant swings the dog hither and thither on his trunk, thus originating the merry-go-round, as in an ancient manuscript, who would object? But when toads, turtles, lizards, and all sorts of creeping things cover the ground, one can scarcely desire to live in such an Eden.

Many pictures reveal so little of Eden that the figures of Adam and Eve, and the forbidden tree twined with the horrid serpent seem to fill all the space; even Raphael failed to make his Eden a spot that one could regret leaving.

The earliest pictures of Adam and Eve are also sadly unattractive. Each artist who represented them doubtless attempted to embody his highest conception of human beauty, and so soon as the study of anatomy was included in the study of Art, this subject was more agreeably portrayed. For example, the figures of Adam and Eve by Hubert van Eyck, painted about 1420, show an immense anatomical excellence when contrasted with the works of the fourteenth century.

The story of these first parents is so well known to us that the shadow of what is to follow seems to hang over Eden before the serpent appears there, and the temptation follows so quickly that we scarcely appreciate the initial joy and gladness of this primal companionship of human beings.

In the Royal Museum at The Hague there is a most interesting picture of Adam

and Eve before the Fall. The figures are by Rubens, and are fine examples of the art of the great Fleming. The landscape is by Jan, or Velvet Breughel, and is considered his masterpiece. He excelled in painting animals, his colouring was clear and strong, his landscapes excellent, and his finish skilful, all of which, united with the figures of Rubens, makes this Paradise a notable picture.

The famous engraving by Albert Dürer, dated 1504, represents Adam and Eve, surrounded by animals, standing near the fatal tree, from which the serpent gives the apple to Eve.[1] It is a wonderful work and ranks as one of the best by this great master.

In the Madrid Museum are Dürer's paintings of the same subject; they are

[1] There is a good impression of it, in the first state, in the Boston Museum of Fine Arts, — Mr. S. R. Koehler tells me that the value of a first-class impression is about twelve hundred dollars.

on two panels of wood; that of Eve is dated 1507. Kugler says of this, "The head of Eve is very delicately formed for this painter, the drawing good, the outlines animated, and the modelling careful."

In the Pitti Gallery, and in that of Mayence, there are other pictures of Adam and Eve attributed to Drüer; the Eve of the Pitti is a beautiful figure and was doubtless executed in the studio of the master, under his supervision, but the work at Mayence is less worthy, and is probably a copy.

It is scarcely possible that the Temptation or the Fall of Man should be an agreeable subject, and it would seem that its frequent repetition could only be justified by the importance of its theologic teaching. The Temptation, by Michael Coxcie, in the Museum of Vienna, is more acceptable than are many pictures of this

MICHAEL COXCIE — THE TEMPTATION.

motive. The serpent, which is but a common creature of his kind, is much in shadow and does not dominate the scene, as is too often the case. Adam, seated at the foot of the Tree of Knowledge, looks placidly at the spectator, apparently unconscious that Eve is plucking the fateful apple.

This was undoubtedly painted after Coxcie had visited Rome, and been influenced by Raphael and his school, since it has the softness and beauty of the Italian art of the period.

The representation of the serpent with an abnormally swollen body and a human head — as in Raphael's Bible — is needlessly repulsive, and as Adam and Eve knew themselves to be the only human beings in Eden, this masking of the serpent would seem to be a means of defeating its object.

In Titian's picture of the Temptation,

in the Madrid Museum, the body of the serpent is not prominent, and the head is that of a child, who reaches out its hand to aid Eve in separating the apple from the bough, while Adam, seated beneath the tree, raises his hand in alarm, as if to restrain Eve from her insane act. Among the numerous pictures of this scene, many may be, in a sense, more pleasing, — in some the figures are certainly more beautiful, — but I find here what appeals to me as expressing the essential spirit of the subject.

Tintoretto's picture in the Academy of Venice displays a singular anachronism: Adam and Eve are seated opposite each other, on well-constructed stone seats, which suggest the presence of a skilled mason in paradise. Eve sits at the foot of the Tree of Knowledge, clasping the trunk with her right arm; she has the apple in her left hand, and offers it to

Adam, who shrinks from it with a gesture of refusal.

The landscape is attractive, and in the distance a group of diminutive figures show the angel driving Adam and Eve from the Garden. If one remembers that Tintoretto took for his motto, "The design of Michael Angelo; the colour of Titian," he is disappointed in this work; and yet it has the merit of making the principal figures attractive, and the serpent less prominent than in many cases.

The Eve by the same master, also in the Academy, is to me a disagreeable picture, but I may be in error when such a critic as Taine praises it. He calls it "a superb and solid sensual form with rude contours, stoutly built, the legs undulating, the head animal and expressionless, but blooming and full of life, so strong and so joyous in its tranquillity, so richly mottled with lights and shadows, that

here, even more than in Rubens, one feels the full poesy of nudity and of flesh."

The Expulsion from Eden affords an opportunity for impressive artistic effects. The earlier pictures of the subject, however,—like that by Masaccio in the Brancacci Chapel, in Santa Maria del Carmine, Florence,—simply represent two desolate beings, walking side by side, while the expelling angel appears in the clouds above. Adam conceals his face with his hands, and Eve, with head thrown back and open mouth, has the appearance of screaming out her woe, like a naughty child who is being punished. It is, however, an excellent work of its period, in its freedom of design and the natural action of the figures; the foreshortening of the angel is admirable, and the appearance of flying excel-

lent, while there is such grace and such beauty in the entire form as to render it far more satisfactory than the angels of Giotto and other predecessors of Masaccio. Crowe and Cavalcaselle say of this work, "It is true he lost some of the severe gravity of the fourteenth century, but he foreshadowed the grace and elegance of modern art, the perfection of plastic form and linear perspective attained by Ghirlandajo, and the supremely fine conceptions of that perfect master in every branch, Raphael."

In Raphael's Expulsion, the Archangel Michael, sword in hand, literally drives the unhappy pair before him, having his hand on Adam's shoulder, as if forcibly hastening his steps. We have here an anachronism similar to that in Tintoretto's picture: a broad flight of steps is seen, by which Michael has apparently descended for the punishment of the

guilty pair, since he stands on the lowest tread.

Domenichino, in the picture already mentioned, followed the story, as it is told in Genesis, more closely. The "Lord God," surrounded by attendant angels, appears in the air, and stretching out his hand indicates the way the disobedient pair must go. Eve, stooping, points to a serpent on the ground, and looks up appealingly to the Eternal, as if saying, "The serpent beguiled me and I did eat."

Adam, behind Eve, stretches his hands toward her, as in accusation, while the pose of his head and shoulders apparently denies all personal responsibility.

> "Love was not in their looks, either to God,
> Or to each other, but apparent guilt
> And shame, and perturbation and despair,
> Anger and obstinacy, and hate and guile."

The representation of the Eternal is as insufficient as it is in all such pictures;

but the attitudes of Adam and Eve, and the expression of their faces, are natural, interesting, and suggestive. I know no other Expulsion that tells its story so strictly in accord with the Bible narrative. No picture that I know, however, conveys the only consoling aspect of this event as do Milton's lines:

"Some natural tears they dropp'd, but wip'd them soon;
The world was all before them, where to choose
Their place of rest, and Providence their guide.
They hand in hand, with wond'ring steps and slow,
Through Eden took their solitary way."

Raphael completed his story of Adam and Eve with a picture of the consequences of the Fall. Eve is spinning beneath a tree; Cain and Abel, at her knee, are quarrelling over some fruit, while Adam, no longer youthful and erect, is tilling the ground with an air of weariness. It is an interesting picture, showing

the beginning of the realisation of the sentence, "Cursed is the ground for thy sake; in sorrow shalt thou eat of it all the days of thy life; thorns also and thistles shall it bring forth to thee." Adam is already heavy of heart, and Eve has premonitions of the sorrow which shall come to her through Cain, at whose birth she, rejoicing, said, "I have gotten a man from the Lord."

We know how quickly the hideous experience came, and though no picture can fully express such a scene, that in the Vienna Museum, by Philippe de Champaigne, which represents Adam and Eve Mourning the Death of Abel, is a most suggestive work. The excellent landscape is something more than a mere background; the children playing, the cattle, sheep, and dogs suggest the peaceful, rural life, from which the "fruit of the ground," and "the first-

lings of the flock" were offered unto the Lord.

In the middle distance Cain is seen, fleeing from the presence of his parents. In the centre of the foreground Adam stands, raising his clasped hands and his agonised face to heaven; he is a handsome man, with flowing hair and beard, and a face resembling many pictures of Christ.

On the right, Eve is seated beneath a tree; the body of Abel is on the ground beside her, the head resting on her lap. Her eyes are closed, her face and attitude expressing intense grief. A child has climbed up beside her, and vainly endeavours to comfort her, while a noble dog pathetically gazes in the face of the dead man, with a puzzled expression, not yet comprehending that Abel cannot speak to him. The same ignorance of death is emphasised by the children merrily

at play in the left foreground. One of them, standing, has a nest of young birds in one hand, and with the other holds the mother bird by the wing, just too high for a younger child, seated on the ground, to reach; this babe has his lap full of flowers, at which a lamb is nibbling.

All these figures are attractive, and the entire work is in harmony with its subject. Champaigne painted portraits chiefly, but his few religious pictures are much prized. His Mourning for Abel is sometimes called his masterpiece. It is certainly full of suggestion, and almost compels one to think of the weary future of this woman, who has already suffered more than brush or pen can tell, and who must still live on under the dread curse, "I will greatly multiply thy sorrow," with the ever present consciousness of the blissful Eden which she has lost, and of the ghastly experience here pictured.

An ancient bas-relief of Adam and Eve, on the Pamphylian sarcophagus in the Capitol at Rome, by its proximity to various mythological figures marks the transition from pagan to Christian art, and for this reason is of unusual interest.

Adam and Eve were repeatedly represented in series of bas-reliefs, which ornamented the façades of churches. Remarkable works of this kind, by Jacopo della Quercia, surround the chief entrance to the Basilica of San Petronius, Bologna. The Creation of Eve, as here represented, involuntarily reminds one of the frescoes of Raphael in the Loggie, and of Michael Angelo in the Sistine Chapel, of the Vatican. Michael Angelo visited Bologna twice, and is said to have made drawings from these reliefs. So noticeable is the similarity in the style of these two masters that Della Quercia has been called the

precursor of Buonarroti. Born in Sienna, in 1371, Della Quercia revived the Sienese school of sculpture, which at this period was almost extinct.

In the second scene by this master in which Eve appears, she is standing, holding her distaff, while the infants, Cain and Abel, cling about her knees, and Adam is digging the ground beside them.

On the Ducal palace at Venice, at an angle in the façade, below the statue of the Archangel Michael, there is an alto-relief of Adam and Eve, in which she is represented in the act of plucking the apple; it probably dates from the early part of the fifteenth century, and is an interesting example of the art of that time.

A notable group of Eve and the Dead Abel, now in the Metropolitan Museum, New York, was modelled in 1862, by John Adams Jackson, an American sculptor,

who lived many years in Florence. This group has been greatly praised by competent critics, both in Europe and in this country. Its composition is excellent; Eve, kneeling on one knee, supports the form of the dead Abel on the other knee, her left hand being under his head while her right hand clasps his wrist. One point of rare excellence is found in the contrast between the living hand of the mother and the limp, lifeless, hanging hand of the son.

It is not easy to imagine the emotions of the first woman beholding death for the first time, but in the face of Jackson's Eve, bent above her son, there is fear, surprise, sadness, and perplexity.

The figure of Eve, full of grace and action, is exquisitely modelled; the head and hair are most skilfully chiselled; the figure of Abel is boldly conceived and executed; he is lifeless, but in no wise re-

pellent. Skilled anatomists have warmly praised these figures, as have the best connoisseurs in Art.

At the time of his death, in 1879, Mr. Jackson was modelling a second Eve, which he intended to make his masterpiece.

Cristoforo Solari was a much-esteemed sculptor of Milan. While studying in Rome he was summoned home by the directors of the building of the Cathedral. The terms which he dictated on his return prove that he was held in high regard. He was to be independent of architects; he was at liberty to select his marbles and choose the subjects of his statues; should work at pleasure, dine when hungry, and if he fell ill should be paid his entire salary for one year, and half the sum afterward. Knowing all this, one must be disappointed in his works, but they are interesting.

His Eve, on the roof of the Cathedral, is entirely nude, and leans on a pillar around which a human-headed serpent twines. At her feet is a little child, which device is repeated on the Adam, near by. He leans on a pick-axe, holds an apple, and is the personification of woe and discouragement, while Eve, looking over her right shoulder, has a placid, though somewhat appealing expression.

There is in the Milan Cathedral a wonderful piece of work known as the Trivulzi candlestick. Among the mass of ornamentation on it there are representations of the Temptation and Expulsion. The author is unknown, and it is doubtful if the only date associated with it, 1557, is that of its creation; it could not, however, have been executed in Milan earlier than this time. It is a magnificent work.

CHAPTER II.

HEROINES OF THE PATRIARCHAL ERA.

SARAH, the wife of Abraham, holds a prominent place among the heroines of the Bible, and the story of her life presents such picturesque incidents as have appealed to artists and been frequently represented.

She is first called Sarai, which signifies the contentious, but later, "God said unto Abraham, as for Sarai, thy wife, thou shalt not call her name Sarai, but Sarah shall her name be," this last meaning the princess or lady.

In spite of the honour and importance of her position as the wife of Abraham, Sarah was greatly troubled at having no

son to inherit his riches, and at length she gave him her Egyptian bondmaid, Hagar, to be the mother of his children. Scenes from the story of these women have been many times represented in Art.

Charles Steuben, a member of the Academy of St. Petersburg, whose religious pictures are seen in various collections, painted a pleasing picture of the Presentation of Hagar to Abraham. The patriarch, a dignified figure, is seated; Sarah, encircling the girlish figure of Hagar with her arm, and leading her by one hand, approaches Abraham. Sarah is old, but comely, and her face is serious and sad. Hagar hangs her head, while a certain limpness in her figure indicates her submission to Sarah, and the pride which she later developed is not here suggested. The bare feet and scant, though not immodest costume of the bondwoman, in contrast with the sumptuous dress of

the princess, emphasise the relation of mistress and maid. I saw this work on exhibition, and do not known where it is at present.

Philip Vandyck also painted the Presentation of Hagar to Abraham; his picture is now in the Louvre.

Hagar's exaltation soon changed her bearing, and when she realised that she was to become a mother she did not conceal her feeling of triumph over her mistress, and when Sarah "dealt hardly with her," Hagar fled to a fountain in the wilderness. Here the Archangel Michael — the angel of good counsel — appeared to her and bade her return to Sarah and obey her faithfully. The importance of this occurrence is emphasised by the fact that this is the first instance in which an angelic messenger was sent to earth.

In the Grosvenor Gallery is Rubens's picture of Sarah Reprimanding Hagar,

with impassioned gestures, while the bondmaid weeps bitterly. This subject is well suited to the Flemish master, and is rendered in his best manner; the second scene, when Hagar is honoured by the appearance of the angelic messenger, is the sequel to Sarah's passion.

Some time after the birth of Hagar's son, Ishmael, as Abraham sat in the door of his tent, three men stood before him, to whom he at once knelt and addressed them as "My Lord."

> "So lively shines
> In them divine resemblance, and such grace,
> The hand that form'd them on their shape hath pour'd."

We are accustomed to speak of these visitors as angels, and, although the Scriptural expression is "three men," yet Abraham at once perceived their heavenly origin. These messengers are considered as symbolic of the Trinity, and in some

ancient illuminations this thought is accentuated by making one figure older and more prominent than the others, who are a little behind the elder.

The picture of this scene in Raphael's Bible is celebrated for its beauty, and is one of the most remarkable designs of the master. It represents the moment when Abraham kneels before the strangers who come to foretell the birth of Isaac. It is believed to have been painted by Francesco Penni. Raphael here followed the ancient manner of design, and gave these angels no wings, these being unknown to the Hebrews until after the captivity. There is, however, something in these figures which at once impresses Abraham as superhuman.

The majestic simplicity which characterised many of Raphael's figures is nowhere more pronounced than here. This excellence is emphasised by comparison

with Murillo's picture of the same subject, — in the Sutherland Gallery, — in which the wings are also omitted, and without them there is no suggestion of anything angelic in the figures, which are simply those of ordinary travellers.

Murillo's second picture of the same subject, which is quite unlike that referred to above, is in the collection of the Duke of Norfolk. In this the angels are habited like pilgrims, and bear staves. Two are seated at table; the third stands while Abraham is approaching, bearing a dish of smoking meat. Here not only Sarah, but Hagar and Ishmael also are seen in the distance.

Raphael's religious pictures, while they abound in poetic suggestion, are also clearly intelligible. In many of them a single detail gives the key to the whole, as does the listening Sarah here — hidden from the guests, near the open door of the

tent — remind us of her incredulous laugh when her motherhood was foretold, her useless denial of it, and the angel's reply, "Nay; but thou didst laugh."

Rembrandt painted two pictures of this scene. The larger, now in the Hermitage, St. Petersburg, is less esteemed than the smaller, which is called a "rare gem," and is in a private collection in England.

That in the Hermitage represents Abraham and two angels seated at table, while the third, standing, addresses the patriarch, toward whom the other two are looking earnestly, studying the effect of their companion's words on the Father of the Faithful. He is seated before the door of his tent; Sarah is seen just within, listening to the angel. In this work the angels have large wings.

In Benozzo Gozzoli's fresco, in the Campo Santo at Pisa, the angels cannot be mistaken, as they not only have wings

but aureoles, and Abraham also has one in this case. He is seated at the end of a table, on which are glasses and vessels for wine. The angels are seen only to the waist, as they are on the farther side of the table. The one in the centre is promising a son to Sarah with an emphatic gesture of his right hand. She here stands in full sight, in the door of the tent.

In the foreground of the picture a young servant is about to place a well-filled dish on the table, from beneath which a cat is peering out, while a dog near by is eating a morsel that has fallen to the ground.

Gozzoli also represented the Angels Taking Leave of Abraham. One of them, on a slight elevation, over which his path leads, raises his hand in benediction to the patriarch standing below, while the others, departing, have already turned their faces from him.

The birth of Isaac, in spite of the great joy it brought to Abraham, also placed him in a position of unusual perplexity and unhappiness, as Sarah, jealous of Ishmael, demanded that the boy and his mother should be cast out. Although "very grievous in Abraham's sight, because of his son," Sarah was obeyed, and God comforted the father with the promise that of Ishmael he would make a great nation.

Then Abraham, giving Hagar bread and a bottle of water, sent her and Ishmael forth from his home. The Expulsion of Hagar has been the subject of many works of art.

An ancient fresco, representing it, is in the choir of Santa Maria Novella, Florence, and is the work of Dello di Niccolo and his assistants; it dates from the early part of the fifteenth century. The works of this painter merit little attention when

compared with those of Paolo Ucello, his contemporary and friend, but they are curious and interesting, and more than four and a half centuries old.

The Expulsion by Guercino, in the Brera at Milan, is probably better known than any other. It represents the exterior of a house, before which Abraham, in flowing robes, and wearing a large turban, is addressing Hagar. She, having already turned her face from her home, looks back, over her shoulder, to hear the parting words of the patriarch, while she supports the weeping Ishmael, who hides his face against her breast. Sarah is seen in the open door, behind Abraham, and although her back is toward the spectator, the pose of her head shows that she too is listening to Abraham's words. This arrangement of the figures precludes the comparison of Sarah's age with Hagar's youth, which is emphasised

in many pictures of this scene. Abraham is of a venerable and dignified aspect, but Hagar's face and attitude express the scorn she feels for him.

Much praised as this work has been, I find it wanting in delicacy, and although Kugler esteems it as one of the best pictures by Guercino, it seems to me unworthy of the painter of the St. Petronilla, of the Capitol Gallery, Rome. It is more than thirty years since I came to this conclusion. I have recently read the following words of Ruskin:

"The grief of Guercino's Hagar, in the Brera at Milan, is partly despicable, partly disgusting, partly ridiculous; it is not the grief of the injured Egyptian, driven forth into the desert with the destiny of a nation in her heart, but of a servant of all work turned away for stealing tea and sugar."

And yet, perhaps, Guercino was right.

What was Hagar but a maid of all work, who had been unduly exalted, and, like a large proportion of human beings, could not bear prosperity gracefully; but the picture is not pleasing.

In the Capitol at Rome is Pier Francesco Mola's Expulsion of Hagar. Mola was an excellent artist of the Bolognese school, and a contemporary of Guercino. His Expulsion is more expressive than that of the Brera. He excelled in composition, and employed his light and shade effectively. In this picture Abraham's face is sorrowful, as he places one hand on Hagar's arm, and with the other points to the way she is to go. Hagar and Ishmael are facing Abraham, the mother's arm encircling her son; her head droops, and her face — which would be beautiful if happy — is inexpressibly sad. Ishmael, with hands crossed on his breast, looks in his father's face beseechingly. Behind

Hagar and her son, Sarah and Isaac are seen; she, old and ugly, raises a threatening finger to Abraham, as if warning him not to relent, while Isaac watches her with interest.

The Expulsion in the Dresden Gallery, by Adrian van der Werff, is most attractive, though less virile, than the last two mentioned. In this work the idealistic qualities of the artist and the elegance of his forms are strikingly displayed. One does not wonder at the sadness in Abraham's face when he observes the graceful loveliness of the departing Hagar, and the forbidding countenance of Sarah, who, in the background, listens and watches the execution of her will. It is no surprise that an absolute command of the Almighty was required to induce Abraham to listen to Sarah in this wise. True to the spirit of the Bible story, the artist makes Ishmael — whose hand is to

ADRIAN VAN DER WERFF. — THE EXPULSION OF HAGAR.

be against every man — look back angrily at the little Isaac, — half hidden behind his father, — and by the expressive attitude of his hand suggest his desire to punish the child for whose sake he was thus abandoned by their common father.

Govaert Flinck's Expulsion, in the Berlin Gallery, represents Hagar far more satisfactorily, making her grief — as she points to her child — absolutely tragic, and such as mothers can appreciate. The realism of representing Ishmael with his fist in his eye is less admirable, but even this vulgarity is expressive.

A modern picture by H. Merle, familiar through its frequent reproductions, represents Hagar and Ishmael just after leaving their home. The mother is of the accepted Oriental type; she wears a flowing robe, and bears on her head — which is draped with a rich handkerchief — a

basket containing the scant provision of bread and water which has been given her. Her eyes have a wistful, troubled expression, and her face is full of grief, yet she impresses one as both proud and scornful. Ishmael, entirely nude, leans on his mother, and hides his face in his hand. In the distance, Abraham stands before his tent, through the open door of which Sarah is seen holding Isaac on her lap, while watching the retreating figures of the bondwoman and her son.

The sad and tender subject of Hagar in the Desert was often painted by the masters of past centuries as well as by some of our own time. A remarkable example of the later works is by J. Cazin, and is in the gallery of the Luxembourg. Here the agony of Hagar and her boy is represented, the guardian angel not yet having appeared. The whole work is unusual in its simplicity and force. A

J. Cazin. — Hagar and Ishmael in the Desert.

more desolate landscape can scarcely be imagined, — it is a desert, indeed.

Hagar stands in its midst, her face covered by her hands, while her attitude clearly expresses the despair of a mother who sees no escape from an agonising death for her child and herself. Ishmael, in front of her, encircles her waist with his arms, and looks up at her imploringly. Near by, on the ground, are a garment, a staff, and the empty water-bottle. Hagar's figure is hidden by her drapery, her attitude, and the desert pine growing near her feet. Ishmael, slightly clothed, is an attractive boy, even in his sorrow. The whole work is so expressive of its subject that one gladly remembers that soon Hagar will hear the voice from heaven, and her eyes be opened, that she may see the well of water near at hand.

Gustav Friedrich Papperitz also painted a picture of Hagar in the moment of her

direst agony, when Ishmael seemed about to die. She kneels, and supports the boy by her embrace, while she raises to heaven her face, which is singularly expressive of the strength and the helplessness of her love for her child. He, standing, throws up his arms in the agony which his face discloses, upon which the shadow of death seems already to have fallen.

The comfort which is soon brought to Hagar is represented in a very beautiful picture by Baroccio in the Dresden Gallery.

Hagar holds the cup to Ishmael's lips, while a group of angels — one of whom has spoken to Hagar — is seen in the clouds, watching the mother and child. Ishmael kneels before Hagar, whose face is sad indeed, but not despairing, as in pictures of the terrible moment when she believes herself to be face to face with death.

Edwin Arnold, in his poem called "Hagar in the Wilderness," describes her agony most touchingly, as well as the effect of the angel's words, as follows:

"Then was her sight unsealed, and lo! at hand
A spring was sparkling in the desert sand;
Sparkling with crystal water to the brim,
Fringed with the date, and rimmed with lilied rim.
Swiftly she speeded to the fountain's brink,
And drew a draught, and gave her boy to drink
And watched the little lips that lingered still,
Nor tasted drop till he had drunk his fill.
Then on bent knees, with tear and smile at strife,
Mother and child, they quaffed the liquid life;
And stayed to smile, and drank to smile again,
Till sweet and cheerful seemed the silent plain."

In the Pinacothek at Munich is a picture of Abraham and Hagar by Rembrandt, and at the Schönbrunn Palace, Vienna, is this master's Hagar and the Angel, both of which are full of sentiment and exquisite pathos.

St. Paul's reference to Ishmael and

Isaac, Galatians iv. 22–31, is emphatic in its lesson, making Hagar a symbol of the unyielding Mosaic law, which held the Jews under slavish restraints, promising earthly rewards alone; while Sarah typifies the freedom with which Christ endowed his followers, promising them eternal happiness.

In reading the eighteenth chapter of Genesis, in which the visit of the angels and their welcome promise to Abraham are recorded, one regrets that so soon — as he goes with his heavenly guests to set them on the right way — he must turn from the thought of his future happiness to that of the destruction of Sodom. There Lot dwelt, from whom Abraham had separated after their return from Egypt, and for whose sake he now vainly besought the Almighty to spare the doomed city. Two angels, however, tar-

ried with Lot, warning him of the destruction of Sodom, and when the morning was come they led him forth, with all his family, bidding them flee straight on, neither turning nor looking backward.

In Rubens's picture of the Flight of Lot, in the Louvre, Lot is led by one angel, followed by his wife — to whom the second angel is speaking solemn words of warning — and by his daughters, one of whom leads an ass loaded with splendid vessels of gold and silver, while the second bears a basket of grapes and other fruits on her head. Lot has the air of a man in despair at being thus taken from his home and from the results of his life labours. The wife — whose sad fate we know — clasps her hands, and looks beseechingly in the face of the angel who warns her of her fate, if disobedient. The elder daughter looks fixedly before her, with a serious countenance; the younger

has a more cheerful air, as she steadies her burden upon her head, and follows, she knows not whither.

This picture was painted in 1625, when Rubens was forty-eight years old, and at the period of his greatest refinement and moderation, which appear in the figures and heads of this attractive group, while the entire subject is treated with a delicacy greatly in excess of his manner in many of his works.

This procession, accompanied by a spirited little dog, issues from one of the gates of Sodom, the arch and pillars of which afford a fine bit of architectural detail. The city wall extends from the gate in the background, one of its towers being seen, above which frightful demons are flying preparatory to their work of destruction. Indeed, the air seems full of imps, while Satan himself, hovering above Lot's wife, glowers at the angel

RUBENS. — THE FLIGHT OF LOT.

who is trying to save her from destruction.

In comparison with this picture, the same scene in Raphael's Bible is tame and unsatisfactory. The city walls and gates are seen in the background, while behind them flames and smoke ascend to heaven. Lot, holding a daughter in each hand, presses forward, and the trio seem to be overcome with sadness. Behind them the wife is seen, and, having looked back, she is already changing to the pillar of salt, and is a most unpleasant object.

Gozzoli painted the Flight of Lot, in the Campo Santo, at Pisa. It is not one of his best works. Lot, and the daughters, each bearing burdens, are pressing eagerly on their way, the little dog beside them. The wife is just turning to look once more at Sodom, and raises her hands with the surprise which is well expressed in her face.

Lucas Cranach, who died in 1553, painted this subject in his curiously realistic manner; the work is now in the Pinacothek, at Munich. Guercino's representation of the same scene is in the Louvre, and is an inferior example of his art. Still another, by Guido Reni, in the National Gallery, London, has all the grace and beauty of this master's manner, but lacks expression, and fails to hold one's attention.

The picture of this Flight, by Paul Veronese, in the Louvre, is very effective. An angel conducts the two daughters, one of whom leans heavily on the arm of their guide, while she stoops to arrange her foot-gear; a dog is watching this attentively, and the angel is trying to hasten the flight. Just behind this group is Lot, also guided by an angel, and farther back is the wife, already changed to a pillar of salt. There are fine, large

trees in the background, and the composition of the work is well balanced.

The emotion with which one regards the punishment of Lot's wife is entirely unlike that excited by the sufferings of Eve. This woman had lived under the law, and knew its penalties to be swift and immutable, and yet had so loved the city on which God was raining fire from heaven, that she willingly gave her life for one more look at it.

After Sarah's death, Abraham began to make arrangements for Isaac's marriage, and sent his old servant, Eliezer, who ruled over all that he had, to Mesopotamia, to seek a wife from his own kindred, and exacted an oath from Eliezer, that he would not take a maiden from the Canaanites, among whom he dwelt.

Eliezer doubted the willingness of a maiden to listen to his story, and come

with him to a strange country to marry a man whom she had not seen. But Abraham's faith in the success of his mission was strong, and Eliezer, taking ten camels, many rich jewels, and much fine raiment, journeyed to the city in which dwelt Nahor, the brother of Abraham. He arrived at eventide, at the hour when the women went to draw fresh water from the wells.

Halting beside one of these, Eliezer prayed that the maiden whom God approved as the wife of Isaac should come out, and, at his request, should give him water to drink, and also offer to draw water for his camels. Before his prayer was ended, Rebecca, the lovely granddaughter of Nahor, came to the well, and willingly gave Eliezer water from her pitcher, offering also to draw for his camels.

This moment has been chosen as the

MURILLO. — REBECCA AT THE WELL.

motive for a picture, called Eliezer and Rebecca, by several artists. Naturally, there can be little variation in the persons represented. Eliezer, Rebecca, and her companions are the actors in the scene, while the camels and their drivers are in the distance.

Murillo's picture, in the Madrid Museum, is beautiful. Here Eliezer drinks from the pitcher, which Rebecca holds, while she looks over her shoulder at her companions, who regard the stranger with manifest curiosity. The future wife of Isaac is very lovely, and must have resembled a favourite model of the great Spaniard, since the same face is seen in several of his works, and is nowhere more beautiful than here, lighted, as it is, by the golden glow of sunset.

Murillo carefully followed the Bible story. Other pictures, known as representing Rebecca at the Well, introduce

other male figures than that of Eliezer, and a variety of animals, thus depicting a scene quite unlike that of the Scripture account of the old servant of Abraham with the future wife of Isaac.

Poussin's representation of this scene, now in the Louvre, is a notable picture. The subject afforded this master a rare opportunity to indulge his love of classical beauty and picturesque incidents. By reason of his excellent composition, appropriate grouping of figures, correctness of costume and other details, Poussin has been called the " Painter of Intellect." His colour, however, is cold, and his light and shade hard, when compared with the *vaporoso* manner of the great Spaniard, and the Frenchman suffers especially by this contrast when the same subject is treated by the two masters.

Guido Reni, in his picture in the Pitti Gallery, like Murillo, chose the moment

when Rebecca gives her vessel of water to Eliezer, a fine, dignified man, into whose face the maiden gazes timidly. Behind her, around the well, is a group of maidens, some of whom regard Rebecca with surprise; with them is one older woman, wearing a jewelled turban. Behind and above Eliezer the head of a camel appears, the bridle held by a swarthy driver. Beside the trusted servant is a dwarf, richly dressed, and holding a jewel-box under his arm. The figures so fill the canvas that but a single tree-top is seen in the background.

This is a pleasing work, in Guido's usual manner, which is well suited to this subject, demanding, as it does, grace and gentleness, rather than vigour or the expression of any masterful emotion.

Another picture of the Meeting of Rebecca and Eliezer, in the Louvre, is attributed to Paul Veronese. The centre

is occupied by a ruin shaded by trees, at the foot of which is a well. Here Eliezer presents the maiden with jewels, which two black servants have brought to him. Near by are several dromedaries. This is a large picture, and pleasing, though scarcely comparable with the best works by Veronese.

The picture of this subject in the Campo Santo, Pisa, by Benozzo Gozzoli, is quaint and attractive in its simplicity. Eliezer, kneeling, drinks from the pitcher held by Rebecca. Three other maidens are standing behind these principal actors in the scene, all holding water-jars on their heads and watching the action of Rebecca. At one side is the well, with a pitcher on its brink.

The English artist, Frederic Goodall, represents the meeting of Eliezer and Rebecca with these figures alone. She, a beautiful, modest maiden, stands near the

well, and Eliezer, kneeling, clasps a bracelet on her arm. Rebecca, supporting her head on her free hand, gazes fixedly before her, as if penetrating and questioning the future. The background is a pretty scene, with the kneeling camels in the distance. This picture was painted and exhibited in 1881.

The Meeting of Isaac and Rebecca is also an artistic subject, and most effective when represented in harmony with the simplicity of the Bible story. Isaac "went out to meditate in the field at eventide," and we cannot doubt that his thoughts were of the quest on which the old servant had gone; "and he lifted up his eyes, and saw, and behold, the camels were coming."

When Rebecca learned that the man she was about to meet was her future husband, she lighted from her camel, and covered herself with a veil.

In the Munich Gallery is a picture of the Meeting of Isaac and Rebecca, by Julius Schnorr von Karolsfeld. A camel train is advancing from one side of the picture; Rebecca, with her maid behind her, rides one of these animals, while Eliezer walks beside her. Just before the camel train two maidens are walking with their arms about each other; in the distance, a man is seen coming toward them, and one of the maidens turns to look at Rebecca, as if to see if she notes the advance of the stranger. Rebecca is pointing toward him, and questioning Eliezer.

There is great freedom in this composition, and the lines are harmonious. The movement of the train is apparent, and is emphasised by the flying scarfs and draperies. This motion and life are somewhat exaggerated in many of the one hundred and eighty Bible illustra-

tions which we owe to this artist. When this work was finished he was greatly respected by the artists of Saxony. Many gifts were made him, and honours showered upon him.

Frequently, as in the picture by Gimignani in the Pitti, too many figures and accessories are introduced in this scene, and its most attractive feature is lost.

Years after the marriage of Isaac and Rebecca there was a famine in Canaan, and Isaac went to the land of the Philistines, whose king was Abimelech. The Lord warned Isaac against going to Egypt, promising that in Gerar he should prosper, and Isaac, fearing that the Philistines would kill him in order to possess Rebecca, on account of her beauty, declared her to be his sister. But Abimelech, looking from a window, saw Isaac caressing Rebecca, and knew that she was his wife; and the king protected them.

In Raphael's Bible is a picture of Abimelech Watching Isaac and Rebecca, which was painted by Francesco Penni from the design of the master. The scene is a courtyard looking on a garden; on one side is a fountain, and opposite this a seat, on which Isaac is sitting, holding Rebecca in a fond embrace, while the king, wearing a splendid crown, gazes down on them from a window above, and raises his hand in surprise at his discovery.

In Gerar, where he was directed by God to dwell, Isaac became very rich. He had but two sons to inherit his wealth, and of these he loved Esau, who was a hunter and a hairy man, far more than Jacob, who was the best beloved of Rebecca.

At length, being old, sick unto death, and blind, he called Esau and bade him hunt for venison and bring a dish of savoury meat, that he might eat of it and

bless his favourite son before his death. Hearing this, Rebecca hastened to make such a dish as Isaac loved, and putting Esau's clothes on Jacob, and hairy skins upon his neck and hands, she sent him to his father to steal the blessing intended for Esau, who had already sold his birthright to Jacob for a mess of pottage.

Rebecca's subterfuge was successful, but Raphael's picture of the Blessing of Jacob is not in exact accord with the Scripture account. In it, Rebecca is beside her son, and even while Isaac pronounces the solemn words, Esau appears at the door with the kid he has killed thrown over his shoulder.

In a second picture, Esau throws the kid beside Isaac's bed and exclaims, with a bitter cry, "Bless me, even me also, O my Father!" Then Isaac, finding in what manner he had been deceived, blessed Esau, and promised that in time

he should be freed from the service of his brother Jacob.

In Raphael's picture of this second blessing, Rebecca and Jacob listen, within the door of the room, and she, perceiving that Esau hated Jacob, and fearing his wrath, persuaded Isaac to send Jacob to seek a wife from the daughters of her brother Laban.

Murillo painted a picture of Isaac Blessing Jacob, which belonged to the Duke of Wellington. Isaac is represented as seated in a bed beneath a canopy; Rebecca, near by, listens to the blessing of the kneeling Jacob. In the background a valley and a ruined castle are visible, as well as a girl carrying a basket and surrounded by pigeons. This picture is small, a larger one by Murillo being in the Hermitage, St. Petersburg.

Here Isaac is seated in a bed, behind which is a full red curtain. Rebecca pre-

sents Jacob as Esau, and Isaac blesses him. On a table is game, bread, and a bowl. Through an opening on the opposite side of the picture Esau is seen returning from the chase, accompanied by his dog; a well is also seen, from which a maid is bringing a water-jar. This is one of a series of five large pictures illustrating the life of Jacob, which were many years in the Santiago Palace, Madrid, but were finally scattered. This work was bought for the Hermitage in 1811.

Rebecca hastened Jacob's departure to Padan-aram, on which journey Jacob had his wonderful dream, seeing angels ascending and descending from heaven, while the Almighty appeared in the sky and promised him all possible good.

As a sequel to this dream Jacob soon met Rachel by the Well, when he kissed her and declared himself to be of her kindred. Raphael's picture of this scene is

very simple. Sheep surround the well in the foreground and are busily drinking; behind them Rachel and Leah are standing, gazing intently at Jacob, who hastily approaches, with an air of eager delight. The landscape background is very elaborate.

A more pleasing composition is that by Andrea Appiani, in the church of Alanzo, near Bergamo. Here the well is in the background; on one side are Rachel and her sister, toward whom Jacob is advancing. Above, in the clouds, the Almighty is seen, surrounded by angels; His hands are raised in benediction.

In the Dresden Gallery is Palma Vecchio's picture of Jacob Saluting Rachel, which is a most elaborate work. The hills in the distant background are adorned with splendid architectural edifices; in the middle ground are numerous sheep and oxen with their keepers; these

latter regard with curiosity the stranger in the foreground, who has thrown down his traveller's bundle, and with his cap in his left hand, clasps Rachel's hand in his right, and kisses her boldly on the lips; a dog beside him watches this action intently.

Except for the imposing architecture the scene is purely pastoral, but this anachronism detracts from the directness of the story.

Giordano's picture of the Meeting of Jacob and Rachel is in the Dresden Gallery. Jacob is lifting the stone from the mouth of the well, around which her sheep cluster, and while doing this gazes into Rachel's face with an admiring expression. She stands near by, crook in hand, and watches Jacob with an interest much like his own. Her costume is artistic and leaves her neck and arms exposed, as well as her feet and ankles, the skirt

being quite short. Leah, more plainly dressed, is behind Jacob and leans forward, looking over his shoulder at her more attractive sister.

At the first opportunity after meeting Rachel, Jacob asks her hand of Laban. This wily gentleman mentally determined that Leah, the "tender-eyed," must be the wife of the young stranger, but he promised Jacob that Rachel should be his after seven years of service for her. To this hard condition Jacob gave glad consent. St. Augustine says, "Where one loves, one feels not labour; or if labour wearies, the very weariness itself is loved," and this truth is fittingly illustrated in the story of Jacob's life.

The scene of the compact between the father and the lover, as designed by Raphael, shows Laban with Rachel beside him, and Jacob facing them. The men hold their hands in the position required

when a solemn promise was made. Leah is seen behind Jacob, as she sorrowfully watches the compact in which she has no part. A few sheep near Jacob suggest his future occupation as "keeper of the flock," while the background is made up of a varied landscape.

In the Lichtenstein Gallery, Vienna, is a pleasing picture of Jacob and Laban, by Cagnacci, a pupil of Guido Reni, who spent much time in Vienna, under his patron, Leopold I.

In one of his wonderful landscapes, now in the Dulwich Gallery, Claude Lorraine introduced the episode of the compact of Jacob and Laban. Claude was accustomed to say that he sold his landscapes and gave away his figures, and one must feel that, almost without exception, he was only just in his estimate of their value.

Not all the interesting events in the

life of Jacob have been so pictured as to merit attention. In Raphael's Bible the compact is followed by a picture of Jacob Returning to Canaan with his Family. Here is a procession of flocks driven by shepherds, followed by camels and asses, bearing women and children. Jacob, riding an ass, is directing the course of the shepherds. There is no indication of riches or power in the picture; it appears to be simply the progress of a herdsman with a large family, and while, with the story of Jacob and Rachel well in mind, it is interesting, it has slight claim on our attention.

The picture of the Meeting of Jacob and Esau, by Rubens, in the old Pinacothek of Munich, has an air of prosperity, even of wealth, in the appearance of his wives and his retinue. Leah and Rachel wear pearls and other jewels, and have the air of opulent ease so char-

acteristic of Rubens; their camels are conducted by black servants, and the scene is as luxurious as could well be when representing travellers in an open field.

The abundant herds and flocks, that Jacob has so carefully marshalled as a peace offering to his brother, are also an indication of prosperity.

Esau has come to the meeting followed by four hundred soldiers, some of whose helmeted heads and tasselled spears are seen behind their leader. His noble horse stands beside him, as if he had hastily dismounted to greet Jacob, whose hand he is clasping. The difference in the lives that the brothers have led, as well as the original dissimilarity in their personal appearance, is emphasised by the clear white complexion of Jacob and the swarthiness of Esau.

Jacob, having bowed before his brother

seven times, has an air of humbly begging pardon for the unworthy part he had played twenty long years before; but Esau looks kindly on Jacob, and lifts him up to kiss him, while Leah, with two children clinging to her, kneels beside Jacob, in a lowly attitude.

The beautiful Rachel, however, stands proudly erect, — as she felt herself warranted in doing since the birth of Joseph, — and watches the brothers with apparent unconcern, while Esau's soldiers and Jacob's servants regard the scene with intense interest. The Rachel so prominent here is a portrait of Rubens's second wife, a voluptuous and attractive figure, as he loved to make her. By his numerous pictures of her, Rubens has perpetuated her memory during almost three centuries, while an ever lengthening future is apparently secured to her.

This Meeting of Jacob and Esau

affords a fine illustration of the ability of Rubens to give the details of a story in a picture without detracting from the importance of the principals in the scene.

Great as was Rachel's joy at the birth of Joseph, she anxiously awaited that of the second son, whom she was assured that the Lord would give her, and at Ephrath, as her soul was departing, Benjamin was born. Dying, Rachel called him Benoni, — the Son of My Sorrow, — but to us he is known by the name that Jacob gave, signifying the Son of the Right Hand.

Each time that I have journeyed from Jerusalem to Bethlehem, the visit to Rachel's tomb has been of absorbing interest. Here, long centuries ago, in Jacob's old age, Rachel, his first and best beloved, faded from his sight, and was buried in this spot, midway between that on which her children founded Jerusalem,

and the little town which was, so long after, the birthplace of Jesus Christ.

Although she here slept the death sleep, Jeremiah imagines that even that repose was broken when her descendants — the tribes of Israel — were driven to exile, and he exclaims, — Jeremiah xxxi. 15, — "A voice was heard in Ramah, lamentation and bitter weeping; Rachel weeping for her children refused to be comforted for them, because they were not." This is followed by that prophecy so dear to the heart of every Israelite yearning for the restoration to Palestine of his wandering people: "Refrain thy voice from weeping and thine eyes from tears; . . . there is hope in thine end, saith the Lord, that thy children shall come again to their own border."

The Death of Rachel has been represented by no other artist with more simplicity and feeling than by Giovanni

GIOVANNI CIGNAROLI — THE DEATH OF RACHEL.

Cignaroli, whose picture is in the Academy of Venice. This artist of the early part of the eighteenth century was one of the best of his period. His style was graceful, and his religious subjects full of sweetness, as is shown in this work, which is excellent in its grouping.

The moment of death is represented, and Rachel's calm face speaks only of peace. Jacob bends over her, the image of despairing grief, in that moment when reason is almost dethroned. On the ground, about the death-bed, are Leah, in the attitude of woe, the young Joseph, and an attendant, who holds the new-born Benjamin and gazes sadly toward the dying mother. A boy approaches from the back, bearing a bowl of steaming food, not knowing that his mistress has died; and a maid servant, holding a blanket before a blazing fire, watches all that is taking place.

Sincerity and naturalness pervade the whole picture; no one is posing, and the details are such as belong to the scene. The two principal figures are so represented as to fix the attention and absorb the interest to such a degree as to render all else comparatively unimportant in view of the terrible tragedy through which they are passing.

CHAPTER III.

HEROINES OF THE HEBREW NATION.

MIRIAM, the Prophetess, is first brought to notice in connection with the so-called Finding of Moses. At this time, a little girl of about ten years, Miriam could, without exciting suspicion, linger near the spot in the Nile where her mother had deposited the basket of rushes in which she had placed the infant Moses. Thus when the Egyptian princess came with her maids to the river, for her bath, and discovered the beautiful babe lying there, Miriam offered to bring a Hebrew nurse for the child, and straightway led her mother to the spot; then was Moses

restored to her arms, with a promise from the daughter of Pharaoh that the nurse should be well rewarded for her care of the child.

Delaroche, in his representation of Moses in the Rushes, which is much admired and frequently reproduced, more fully recognises Miriam's importance than has any other artist whose work I have seen. It is an extremely simple composition; the lovely babe looks up confidingly from his basket, while Miriam, parting the tall reeds that grow along the river-bank, watches to see that no harm comes near him.

In Raphael's Bible the picture of this subject is more elaborate. A group of maidens surrounds the basket, while two, who are kneeling, lift it from the water, the babe stretching out his arms as if to welcome them. The broad river flows on one side of the picture, and a city is seen

DELAROCHE. — MOSES IN THE BULRUSHES.

in the background. It is an unpretentious scene, quite unlike the pictures of Paolo Veronese and Giorgione.

The former is in the Dresden Gallery, and is one of the gorgeous scenes which Veronese loved to paint, whatever subject he represented.

The princess, wearing a splendid costume, is attended by maidens and soldiers, while a dwarf holds two hounds in leash. An attendant raises the babe before her mistress, who examines it with interest, and has the air of discussing the disposition to be made of it with her ladies. A slight girl is running away swiftly; doubtless it is Miriam seeking her mother. On one side of the background noble trees are seen, such as grow in other countries, not on the Nile; at the other side a finely arched bridge spans the river and leads to an imposing city.

The Finding of Moses in the Pitti

Gallery is quite unlike any other; it is attributed to Giorgione, but Crowe and Cavalcaselle say: "This small oblong, with its indisputable charm of colour and execution, is a recognised Bonifazio."

The river is made most unimportant, only slightly showing in one corner of the picture. In the centre is the princess, surrounded by a group of attendants of both sexes; a woman, kneeling, holds the basket containing the infant for her inspection; on one side is a group of musicians; here and there are children; the background is a rocky and slightly mountainous landscape; and, in short, the entire picture has no resemblance to the scene that one would imagine as that on the Nile where the mother of Moses hid her son.

It would seem, indeed, that the painters of this subject made no attempt to represent their conception of an Egyptian prin-

cess and her legitimate surroundings, but, out of compliment to some noble lady of their own time, pictured her in the midst of her companions, and introduced the basket with the babe as an unimportant detail.

In the Louvre are two pictures of this subject, by Nicolas Poussin. In the larger one the princess is supported by a young girl, and accompanied by six women, one of whom is kneeling beside the basket of Moses. All are interested and evidently excited by the discovery of the babe. The Nile is seen with boats on it, and is also personified by a figure known as Father Nile placed on the bank, a sphinx being near it. In the background is a city with pyramids.

Of Bonifazio's Moses in the Bulrushes, in the Brera Gallery, Taine says: "It would be amusing if it were not splendid. Fortunately no one here thinks of Moses;

. . . the princess desires to take a promenade, accompanied by a full retinue of dogs, horses, monkeys, musicians, squires, and ladies of honour. The rest of the cavalcade arrives in the distance. . . . The seigniors lie at the ladies' feet, and are singing, with their caps on their heads and their swords by their sides; the ladies, smiling, are chatting while listening. Their robes of silk and of velvet, at one time red and striped with gold, at another sea-green or deep blue, their sleeves puffed and slashed, form groups of magnificent tones against the depth of the foliage. . . . Some are looking at the dwarf giving fruit to the monkey, or at the little negro in a blue jacket holding the hounds in a leash. In their midst, and still more gorgeous, like the leading jewel in a brooch, is the princess standing erect; a rich surtout of blue velvet, open and fastened with diamond buttons, leaves

VERONESE. — THE FINDING OF MOSES

visible her robe of autumnal hue; the chemise spangled with golden seeds enlivens with its whiteness the satiny flesh of the neck and chin, and pearls wind their soft light through the curls of her auburn tresses."

Miriam, after her first introduction as watching over the infant Moses, is several times mentioned in the Bible with honour. Her triumphant song after the passage of the Red Sea, by the children of Israel, indicates that she was a leader, as was her brother, which is also proved by Micah vi. 4, "I brought thee up out of the land of Egypt, and delivered thee out of the house of servants; and I sent before thy face Moses and Aaron and Miriam."

Leading the women with timbrels and dances, Miriam's inspiriting song rose in triumph: "Sing ye to the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea."

Reginald Heber thus ends his poem on the Passage of the Red Sea:

"The virgin timbrel waked its silver sound;
And in fierce joy, no more by doubt suppressed,
The struggling spirit throbbed in Miriam's breast.
She, with bare arms, and fixing on the sky
The dark transparence of her lucid eye,
Poured on the winds of heaven her wild sweet harmony.
'Where now,' she sang, 'the tall Egyptian spear?
On's sunlike shield, and Zoan's chariot, where?
Above their ranks the whelming waters spread,
Shout, Israel, for the Lord hath triumphèd!'
And every pause between as Miriam sang,
From tribe to tribe the martial thunder rang,
And loud and far their stormy chorus spread,
'Shout, Israel, for the Lord hath triumphèd!'"

The part that the women here performed was a customary one with both Egyptians and Hebrews. On the occasion of a victory the women attended the victor and welcomed him with a song, marking the time with timbrels, — both

round and square in form, as ancient wall-paintings show, — and moving with a rhythmical motion or dance.

We shall find that maidens went out to meet Jephthah, and in 1 Samuel xviii. 6, we read that when David returned from slaying Goliath "the women came out of all cities of Israel, singing and dancing, to meet King Saul, with tabrets, with joy, and with instruments of musick. And the women answered one another as they played, and said, 'Saul hath slain his thousands and David his tens of thousands.'"

In the Royal Gallery at Osborne there is a large circular picture of Miriam Leading Her Maidens in Triumph, by Wilhelm Hensel, a court painter and a professor in the Academy of Berlin. This picture was executed in 1839.

Miriam is richly dressed, and plays the timbrel; her maidens are numerous, and

all are singing, we may suitably imagine, in the words of Moore:

> "Sound the loud timbrel o'er Egypt's dark sea;
> Jehovah has triumph'd and Israel is free!"

It is a poetic picture; the figures are graceful, especially the maiden with the harp; the colour is brilliant.

A lovely boy leads the procession, wrapped in a skin and decked with flowers. On a rocky eminence at the back Moses and Aaron are seen, apparently viewing the land and talking of the path to be chosen.

In the Pitti Gallery is the Triumph of David, by Matteo Roselli, which is considered as his masterpiece. David, a handsome youth, with the head of Goliath hanging at his side in his right hand, and his sword held high above his shoulder in his left, is advancing in the centre of the picture, attended by a bevy

ROSELLI. — THE TRIUMPH OF DAVID.

of beautiful dancing maidens, two of whom play the timbrel and the triangle.

In the Rospigliosi Gallery, Rome, Domenichino's Triumph of David is very beautiful. We are told that this painter attended all the large assemblies of people that he could reach, in order to study the pose and movement of the human figure, as well as the varying expressions of faces. The group of maidens who celebrate the victory of David have exquisite heads, and are charming altogether in their animation and naturalness; one in particular is most attractive; she wears a blue tunic which leaves her legs bare; her pose, as she leans forward with a sistrum in her hands, is exquisitely graceful.

One of the celebrated works by Botticelli, in the Sistine Chapel, pictures the Meeting of Moses and the Daughters of Jethro by the Well, from which the

shepherds had driven the maidens away. This occurred when Moses, having killed an Egyptian, had fled to Midian, and having protected the daughters and the flock of the priest Jethro, he became his shepherd and was given Zipporah, a daughter of Jethro, to wife.

In the centre of the foreground of Botticelli's picture — which is large, and represents other episodes in the life of Moses — is the well from which Moses has driven away the shepherds; he is now drawing water and filling the troughs that the sheep may drink. Two maidens stand near, watching Moses, and evidently talking of him; they are graceful figures, exhibiting the well-known characteristics of Botticelli's manner.

One of these maidens is frequently seen alone, being taken from the picture as a striking and interesting detail.

Apparently Zipporah was a good woman,

but Miriam disapproved of a Midianitish woman as the wife of Moses, and she influenced Aaron to speak with her against their brother on account of this marriage. But the Lord defended Moses, and punished Miriam with leprosy; at the prayer of Moses, however, she was healed after seven days, in which she was excluded from the camp of the Israelites.

Few stories in either sacred or profane history are more pitifully tragic than that of the warrior Jephthah and his daughter. In his great desire to conquer the Ammonites, and forgetful for the moment of the customary welcome that victory would give him, Jephthah vowed, "If thou shalt without fail deliver the children of Ammon into my hands, then shall it be that whatsoever cometh forth of the doors of my house to meet me, when I return in peace from the children of Ammon,

shall surely be the Lord's, and I will offer it up for a burnt offering."

Having subdued the Ammonites with great slaughter, and destroyed their cities, Jephthah joyfully turned to Mizpeh in triumph, and when he came to his own house, lo, his daughter and only child, timbrel in hand, came out to meet him, leading the procession of maidens and women who greeted the return of the victors.

Seeing this, Jephthah was overcome by despair, and even reproved the joyous girl for having shown him the honour which was his due. When she learned of her father's vow, the maiden submitted to her fate with joyful courage, since her father had been permitted to deliver their people from the Ammonites. She asked but one favour, that she should live two months more, that with her companions she might "go up and down upon the

mountains " to bewail with them that she must die so young. This prayer was granted, and at the end of the time she returned to her father to be sacrificed.

" And it was a custom in Israel that the daughters of Israel went yearly to lament the daughter of Jephthah the Gileadite four days in a year." — Judges xi. 39–40.

In 1835 Carl Friedrich Oesterly, a court painter of Hanover, painted a picture of the Daughter of Jephthah on the Mountains, in which there are four of her maiden companions; two of these support her, and two kneel before her. One of these last, overcome by grief, clings to the martyr maiden, who, with her right hand extended toward the valley into which she is looking, seems to be comforting her friends by her courage and resignation.

The atmosphere and feeling of this picture is in accord with the standard of German art at the period of its execution.

It is well composed and graceful; it tells its story with good effect, but does not move one as the story itself does in the Scriptural account; the draperies are excellent, and the landscape background is pleasing and not too pronounced.

In the Uffizi Gallery is the picture of the Sacrifice of Jephthah's Daughter, by Charles Lebrun. In the foreground the maiden is reclining and resting her head upon her clasped hands. The upper portion of her figure is nude, and her eyes are closed as if prepared for and awaiting her father's fatal stroke.

Behind her Jephthah stands, his knife in his hand, lifting his agonised countenance in prayer. Still farther back is the altar, on which is a large vase from which rises a volume of smoke.

Two maidens kneel on one side, one of whom hides her face in her hands, while the other looks fixedly at her friend, so

CHARLES LEBRUN — JEPHTHAH'S DAUGHTER

soon to die. Near the head of the maiden a servant is holding the vessel for the blood of the sacrifice. In the background a standard and spears are seen.

The figure and face of the maiden are far too mature for such youth as is attributed to her in the Scripture, and the entire representation is wanting in the delicacy and simplicity that would be in harmony with the subject. The figure and face of Jephthah are the best features of the work.

A picture of Jephthah's Daughter by Prof. Julius Schrader is in the Museum of Königsberg, and is considered one of the best works of this master, whose drawing, colour, draperies, and representation of the nude are excellent, while his knowledge of the costumes of all nations and periods is unusual.

Samson, in spite of the opposition of his parents, insisted on taking a wife from the

Philistines, and did not tell his father that he desired to be thus associated with this people — who then held dominion over Israel — in order to seek an occasion against them. At length his parents went with Samson to Simnath, where, according to the custom of young men, Samson made a wedding feast. It was at this supper that Samson put forth his famous riddle to the thirty young men who were his guests: "Out of the eater came forth meat, and out of the strong came forth sweetness."

Rembrandt's picture of Samson's Wedding Feast, in the Dresden Gallery, represents the moment when the giant is declaring his riddle, an agreement having been made that should the riddle be solved in seven days, Samson should forfeit thirty sheets and thirty changes of garments, but if not then solved he should receive the same forfeit.

In the centre of the picture is the table, on the farther side of which the bride is seated, and thus gazes directly out at the spectator. She is a handsome young woman, richly dressed, with a crown and a string of pearls on her head, wearing also a variety of necklaces, bracelets, and other jewels. Several persons are seated at table on her right, all busily talking; two of the men are making love to their neighbours, one of them being in the act of kissing his lady.

The most interesting figure, however, is Samson, who was such a subject as Rembrandt loved to paint. Seated on the left of his bride, he has turned quite away from her, and is telling his riddle to a group of five men who stand around him listening intently to his words. Samson is a huge, strong, dark man; his long, curling hair is held off his face by a fillet; his rich robe is heavily embroidered.

The face of the bride is that of a weak, silly woman, such as she was. Frightened by the threats of the men who would ruin her husband, instead of telling him the truth she teased him and wept through the seven days of the feast, and declared that he did not love her, until, worn out by her folly, he explained the riddle to her, and she promptly betrayed him to his companions.

Samson then left her in anger, and her father gave her to Samson's comrade, who had acted as his friend at the time of the marriage feast. When the giant returned to claim his wife he was driven away, and revenged himself by burning the corn, the vineyards, and olives of the Philistines, who, in turn, revenged themselves by burning his wife and her father, who had brought this trouble to their people by marriage with Samson.

Again Samson loved a woman of

Sorek, called Delilah, and when he was greatly influenced by his passion for her, the Philistines persuaded her, with promises of rewards, to entice him to tell her wherein his great strength lay, for he had slain a thousand men with the jaw-bone of an ass, and had become a source of terror to his enemies.

Samson several times deceived Delilah as to the source of his strength, but at last — the second time yielding to the teasing of a woman who fascinated him — he acknowledged that it depended on his never having used a razor, adding, that should he be shaven his strength would vanish. Delilah then sent for the lords of the Philistines, and while he slept upon her knees she had his hair shaved off, and when he awoke, his strength being gone, the Philistines seized him, bound him, and put out his eyes.

The story of the remainder of Samson's

life, his sufferings from blindness and the cruel jests of his enemies; the return of his strength with the growth of his hair; his terrible revenge, as well as his death, is told with wonderful effect in the "Samson Agonistes" of Milton.

The picture of Samson and Delilah, by Vandyck, is in the Vienna Gallery, and represents the moment when, waking from his sleep, the Philistines are binding him. Delilah, a voluptuous woman, is still seated as when the giant slept upon her knees. On the ground beside her are the seven locks of hair, and the scissors that cut them off.

Samson, already half bound, looks back at Delilah with a terrific countenance, filled with an expression of fierce anger; but she waves her hand in a careless manner, as if assured that she need no longer fear him. An old woman behind her looks on curiously, and a little dog is playing about his mistress.

Besides the two Philistines who are binding Samson, there are three others, whose faces express a devilish hatred of the giant who has for the second time fallen a victim to their schemes.

There is, in the Brunswick Gallery, a picture of the same scene by that curious artist, Jan Victors, of whom little is known beyond the fact that he painted Biblical subjects in the middle of the seventeenth century. In Victors's picture Samson raises his head from Delilah's knee to gaze at the Philistines who have come to take him; a group of them is seen beyond the curtains opening into the next room.

The giant's hair is not yet cut, and Delilah, behind Samson, holds up her shears, as if to indicate that she waits an opportunity to cut off "the seven locks of his head." There is a marked contrast between these two pictures, that of Vandyck showing a careless, half-nude, volup-

tuous Delilah, while Victors's heroine is attired with strict propriety, in a German housewife style, with no possible indication of her being a woman of questionable honesty.

Rembrandt's large picture, in the Cassel Gallery, represents Samson as held prostrate by the Philistines while Delilah escapes with his locks in her hand. It is a powerful work.

The same subject, by Rubens, in the Munich Gallery, has nine figures. Six Philistines are binding the giant. Delilah is on a couch, scissors in hand; behind her is an old servant watching the scene.

Alexander Turchi, in his picture in the Louvre, represents a barber cutting Samson's hair while he sleeps on Delilah's knees. She makes a signal to two Philistines, who are waiting to seize Samson. At one side two children are playing with

J. Victors — Samson and Delilah.

the giant's sword and the jawbone of an ass.

Jan Steen was not refined in his conception or in his execution of his subjects, and his picture of Samson and Delilah is full of satire. Samson, blind and bound in chains, is led by a beautiful child, — thought to symbolise Love, — while Delilah counts the money paid her for the betrayal of her lover.

Lucas Cranach's pictures of this subject are in the Dresden and Augsburg Galleries, while there are numerous representations of it, by less famous artists than these mentioned, in collections of secondary importance.

Ruth is, for many reasons, one of the most attractive and admirable women of the Bible. Her lovely character, her consistently pure and unselfish life, and her marriage to Boaz, by which she became

the grandmother of Jesse, the father of King David, combine to fix attention upon her.

The famine in the land of Bethlehem-judah caused Elimelech to go, with his wife Naomi, and his sons Mahlon and Chilion, to the land of Moab.

Alexandre Bida, who made drawings of two scenes connected with the story of Ruth, was a pupil of Delacroix, and became an officer of the Legion of Honour, and a member of the Order of Leopold, which goes to show the high esteem in which he was held as an artist. He was a water-colourist and designer, and is well known for his exquisite illustrations of the Bible, which are not excelled in force and directness by any other painter of these subjects. These drawings are now in the Luxembourg.

The first of these represents Elimelech and his family, with a donkey and a goat,

on their journey toward Moab. It is direct and simple in composition, but forcibly conveys the impression of the sadness of leaving the beloved Judah to seek a new abiding place.

They had left famine behind them and dwelt comfortably in their new home, but when Elimelech died, Naomi was greatly afflicted and would gladly have returned to Bethlehem, except that her sons having married Orpah and Ruth, it was best that they should still dwell in Moab. But when, after ten years, her sons also died, and Naomi learned that there was no longer famine in Judah, she determined to return to Bethlehem, and bidding the widows of her sons an affectionate farewell, she left them to return to their own people.

They were both afflicted at the thought of this separation, and Orpah, weeping, embraced Naomi and prepared to depart; "but Ruth clave unto her" and refused

to leave her, saying, "Whither thou goest I will go; and where thou lodgest I will lodge; thy people shall be my people, and thy God, my God:" and together Naomi and Ruth journeyed to Bethlehem.

Philip H. Calderon, whose works are admirable, painted a lovely picture of Ruth Clinging to Naomi, while Orpah, with her traveller's bundle, ready to depart, stands near by watching Ruth with interest.

The American artist, Madame Bouguereau, — when Miss Elizabeth Jane Gardner, — exhibited in the Paris Exposition, in 1878, a Ruth and Naomi which attracted much attention. Of it the *London Daily News* said: "Ruth and Naomi are standing together in the gray light of an Eastern morning, at the natural time for beginning a journey, while the other daughter-in-law of the bereaved woman is seen just entering the Moabitish city in the distance. The entreating manner,

half trust, half supplication, with which Ruth lays her head on the elder woman's shoulder, has an extremely delicate pathos in it. For the rest, the faces are good, and both authentic Oriental types of womanhood. They are also well contrasted, and the harmony of colours throughout the whole picture is perfect." This work is now the property of Mrs. H. Pickering of Boston.

In the National Gallery, Berlin, is Julius Hübner's picture of Ruth and Naomi. It is a serious work with pleasing sincerity of sentiment, but Hübner was better known as the director of the Dresden Gallery, and as a professor of art, than as a fine painter.

Murillo painted a large picture of Ruth and Naomi leaving Moab, while Orpah turns in the opposite direction toward the distant city. This is a treasure in the collection of the Earl of Radnor.

When the two women reached Bethlehem it was the season of the barley harvest, and Naomi, remembering that the "mighty man of wealth," called Boaz, was a relative of her dead husband, sent Ruth to his field to glean after the harvesters, as was the custom of the poor in that land. When Boaz saw Ruth, and was told that she was a daughter-in-law of Naomi, and had come with her from Moab, he granted her to glean in his field, and to eat with his harvesters, whom he privately instructed to "let fall some handfuls of purpose for her," and permit her to take them.

The Hungarian artist, Bruck-Lajos, and Alexandre Cabanel have each painted pictures of Ruth Gleaning. The latter is in a private collection in New York. It represents Ruth kneeling, holding a sheaf of wheat on her left arm, while with her right hand she has idly taken

BRUCK-LAJOS. — RUTH.

up another blade of the grain, of which she seems unconscious, as she looks out at the spectator with an expression which indicates that her thoughts are far from the wheat-field.

She is of a purely Oriental type, and wears the heavy black veil so commonly seen on women in the East; hanging behind her, it makes an effective background for her face and bare neck. She is not very young, and has the air of a woman who has had much experience of life.

The Ruth of Bruck-Lajos, on the contrary, is a young, girlish figure in a most picturesque Oriental costume, with a long veil, which is brought forward on one side, and carelessly thrown back over the other shoulder. She is a most artistic figure as she stands, barefooted, beside a large sheaf of grain which she has bound, as if ready to bear it away. A little back

of her is Boaz with his chief servant, of whom he asks, "Whose damsel is this?" Farther in the background are the reapers and a great field of standing grain.

This picture recalls Hood's verses:

"She stood breast high amid the corn,
Clasp'd by the golden light of morn,
Like the sweetheart of the sun,
Who many a glowing kiss had won.
On her cheek an autumn flush,
Deeply ripen'd; — such a blush
In the midst of brown was born,
Like red poppies grown with corn.
Round her eyes her tresses fell,
Which were blackest none could tell.
But long lashes veil'd a light,
That had else been all too bright.

Sure, I said, heav'n did not mean
Where I reap thou shouldst but glean,
Lay thy sheaf adown and come,
Share my harvest and my home."

Vandyck painted a Ruth Gleaning, which is now in the Louvre; it is need-

less to add that it is a most attractive picture.

When the time for the threshing had come, Naomi bade Ruth wear her best raiment and go down to the threshing floor of Boaz, and after he had eaten and drunk, and laid him down and fallen asleep, to quietly lie at his feet and do whatever he should tell her. When Boaz found Ruth thus near him, he commended her that she had not followed a young man, and told her that she had one kinsman nearer to her than himself whom he would seek to be her husband, and if this man should not wish to wed her, then he himself would marry her. Thus it came about that Ruth married Boaz, and became the mother of Obed and the ancestress of many of that honourable line which is given in the first chapter of Matthew.

In the Luxembourg is Bida's drawing

of the scene in the threshing floor, with Ruth lying at the feet of the sleeping Boaz, who has thrown himself down on a pile of sheaves beneath the roof of the threshing floor, on the posts of which various baskets and implements are hanging. Just outside, in the open field, are many sleeping harvesters. It is a striking design and unique in its composition.

Cabanel's picture of Ruth and Boaz belongs to the Samuel Hawk collection, New York. Here Boaz sleeps on the threshing floor; above him blankets stretched on young trees form a tent-like cover; Ruth reclines at his feet, her head resting in her left hand, which is supported by a sheaf of grain. The sky at the back indicates the approach of day.

Nicolas Poussin painted another episode also called Ruth and Boaz. The picture is in the Louvre, and represents a large field, in which women are harvest-

ing. On the horizon are hills and buildings; in the foreground Ruth kneels before Boaz; a follower near by leans on a lance, to whom Boaz gives the order for Ruth to be allowed to glean. This picture is sometimes called Summer, and belongs to a series of the Four Seasons painted, 1660–1664, for Cardinal Richelieu.

CHAPTER IV.

HEROINES OF THE HEBREW NATION.

THE Witch of Endor is of peculiar interest when considering the women of the Bible as emphasising the great variety of character displayed by them, and the numerous offices which they fulfilled.

This woman — to whom Saul went when God no longer answered his prayers — is presented to us, in a picture by Benjamin West, at the moment when she has called Samuel from his grave, and Saul has bowed to the ground before the ghost, while his two companions gaze on the scene with horror.

There is little to commend in West's

pictures, but this Witch of Endor is interesting as an unusual subject. She is a remarkable figure, and is evidently addressing Saul, greatly fearing the king, who has cut off the wizards of the land; one can imagine her saying: "Why hast thou deceived me? for thou art Saul."

When, however, she fully realised his sore troubles, and found him weak from long fasting, she killed her fat calf and made a savoury dish, and baked bread, and set all before the fallen king, and compelled him to eat ere he departed to meet the death which was to overtake him before another sun had run its course.

Salvator Rosa painted a large picture of Samuel appearing to Saul, now in the Louvre. Here the Witch of Endor stirs the fire in a tripod, standing in the centre of the scene. The shade of Samuel appears, and Saul — prostrate on the ground — gazes at it intently. Two soldiers who

are behind the spectre are stricken with fright.

The witch is a repulsive creature, nude to the waist; her hair stands straight up from her head; behind her are curious, fantastic forms, as well as skeletons and owls. It is a suitable and powerful representation of the subject, and might well represent the moment when, as in Nicholas Michell's poem:

"The shade declares: 'Another sun,
Thou mán of woe and crime! thy race is run;
To-morrow Hades opes its gloom for thee,
Thou and thy warrior sons shall be with me!'
And so it fell: the fierce unpitying foe
Triumphed o'er Saul, and laid his followers low;
And yonder rise those hills in lonely pride,
Where on his sword the king in anguish died,
And gentle Jonathan's career was o'er,
To shield his friend, and warm with love no more."

Rembrandt painted a picture of this scene in 1640, now in the Schönbrunn

Gallery, Vienna. By this master such a picture is sure to be impressive, and so I remember it to be, but do not recall it with sufficient clearness to venture on a description of it.

One of the pictures in Raphael's Bible illustrates the story of King David as told in 2 Samuel xi. 2–4. "And it came to pass in an eveningtide that David arose from off his bed, and walked upon the roof of the king's house: and from the roof he saw a woman washing herself; and the woman was very beautiful to look upon. And David sent and inquired after the woman. And one said, Is not this Bathsheba, the daughter of Eliam, the wife of Uriah, the Hittite? And David sent messengers and took her."

In Raphael's design, David has come out into a balcony of his palace, and sud-

denly, as he looks across the street, he throws up his hands in delight at the beauty of Bathsheba, who, on another balcony, is combing her hair. She sits beside her bath, — a large jar, as used in the Orient, — and her drapery being thrown over her knees, leaves the upper portion of her figure nude.

Raphael has prophetically filled the street below the palace with marching soldiers, such as David later sent, with Uriah, the Hittite, in the front, that he might fall by "the sword of the children of Ammon."

In the Dresden Gallery is a picture of Bathsheba in the Bath, Seen by David, which represents her on the balcony of Uriah's house, he being asleep near by his wife. It is by Francia Bigio, and was finished but a short time before his death in 1525. Bigio was a friend of Andrea del Sarto, and though not equal to the

SALVIATINO. — BATHSHEBA AT THE BATH.

latter as an artist, there is a resemblance in the works of these painters.

Carlo Maratti's picture of this subject is in the Lichtenstein Gallery, Vienna. Maratti was not a great artist, and could not represent grand events fittingly, but a motive of this kind he presented in a pleasing manner, with a certain suitableness of sentiment.

In a picture of David and Bathsheba, in the Stuttgart Gallery, is the only nude life-size figure painted by Hans Memling, which renders the work of value and interest.

In the Uffizi is Salviatino's attractive picture of Bathsheba in her chamber, the window of which is open, and large, affording an opportunity for King David, who, from the balcony of a neighbouring house, is watching the scene; to render his personality perfectly clear he wears an elaborate crown. Two maids are

attending Bathsheba, and she is speaking to one, who holds a towel ready to wipe her feet, one of which is still in the water.

Rembrandt twice painted this subject, one of these works being his chief picture in 1643. During a century this splendid painting was in Paris and London; it is a pity that, being now in the Steengracht collection at the Hague, it is rarely seen by travellers. It represents Bathsheba, with her attendants, making an elaborate toilet. The great master, in 1654, devoted himself again to a picture of Bathsheba, which is in the Brunswick Gallery. Here she is a beautiful nude woman, sitting in a golden light, on a richly coloured rug; a negress combs her hair, while an old servant wipes her feet. The picture is filled with contrasts of glowing colour, which produce an harmonious whole.

The story of Rizpah is one of the most tragic recorded in the Scriptures. She was the concubine of Saul, and the mother of two sons, Armoni and Mephibosheth — so called from his lameness, which was caused by a fall from his nurse's arms, when she fled at hearing of Saul's death.

When the sons of Rizpah were grown men there was famine in Israel during three successive years, and when King David inquired of the Lord he was told that the famine was on account of Saul, "because he slew the Gibeonites." David then demanded of this people what he should do that the famine might cease. The Gibeonites would have neither gold nor silver nor any other gifts, but asked that seven sons of Saul should be delivered to them to be hanged. Then the two sons of Rizpah and five sons of Michal were hanged together by the

Gibeonites, and Rizpah watched the bodies of the slain, and "suffered neither the birds of the air to rest on them by day, nor the beasts of the field by night."

When David heard of Rizpah's affliction and motherly devotion he took the bones of those who were hanged and buried them with the bones of Saul and Jonathan.

There is a famous picture, by George Becker, of Rizpah Protecting the Bodies of her Sons from Birds of Prey. It was exhibited in the Paris Salon of 1875, and then brought to the Exposition in Philadelphia in the following year, where it attracted much attention. The interest of the work centres in the figure of Rizpah, who is exerting all her power to drive away a horrid vulture, which, with open mouth, is about to attack the mother who so valiantly defends the dead bodies. Of this picture Henri Houssaye wrote in the *Revue des Deux Mondes:* "He has painted

GEORGE BECKER. — RIZPAH PROTECTING THE BODIES OF HER SONS.

not only one woman in her particular individuality, but *woman* in one of her general types. She is standing, full-face; she is dressed in a white robe, with arms and neck very much exposed, and holds in her hands, crossed below the waist, a pale yellow scarf. At her feet is a rose-coloured carpet, and behind her fall the folds of a heavy curtain of a sea-green tint. Neither the costume nor the decoration belongs to any epoch, but this woman would not be an anachronism in any time nor in any country where she might be carried. Ictinus would have remarked her in the throng of the Panathenean Festivals, and would have asked her to pose for one of the Canephoræ of the Erechtheon. Cæsar, who was, it is said, 'the husband of all women,' would have placed at her feet one of those hundreds of thousands of sesterces which he had brought back from his pillages of the

Gauls. A pacha of our time would make her a favourite sultana, and at Paris, at a first representation, a return from a promenade, or an official call, one could only admire her majestic and serene beauty, her statue-like carriage, her marble impassibility of face. After praising the grand effect of the figure we must praise the original colouring, the firm modelling, the strong relief of the breast, which rises and falls beneath the corsage, the easy play of the arms, and the elegance of the hands, which are not those of an affected woman."

Turner painted a picture of Rizpah which was very different from the above. Of it Mrs. Jameson says, "If he had left no other proof of his historical powers, this would have sufficed."

In this representation the seven bodies have been taken from the gallows and lie on the rock, covered with sackcloth.

Rizpah covers her face with one hand, and with the other waves a lighted torch to frighten off the wild animals. A lion crouches near, and a bird of prey circles in the air; a crown has fallen from the head of one of the victims, a witness to their royal descent; and the light on the whole scene has a weird effect as the first streaks of dawn are seen behind the towering trees.

The visit of the Queen of Sheba to Solomon has been frequently represented in pictures, and these differ widely in spirit and effect. Almost without exception the moment chosen by artists is that when the Queen enters the presence of Solomon.

In the priceless Grimani Breviary, in the Library of St. Mark, Venice, is the quaint picture of this scene by Hans Memling, whose works date from about

1450 to the end of the century. Here Solomon, a rather forbidding person, sits on his throne, beneath a canopy, on one side of a handsome room. He wears a crown and voluminous draperies, and looks fixedly at the curious little figure of a queen kneeling before him with clasped hands.

She has a jewelled net covering the back of her head, above which is a large crown; her costume is otherwise as simple as that of any German lady of Memling's time. We may suppose her to be acceptable to this solemn king, as he extends his sceptre to her in a manner that indicates approbation.

Behind the Queen three of her maidens stand, in the most simple attire; three or four men soberly view the scene, in which there is no hint of splendour or luxury. In the border beneath the principal picture, is the procession of the Queen and

her attendants on their journey to Jerusalem, a picturesque cavalcade of both men and women.

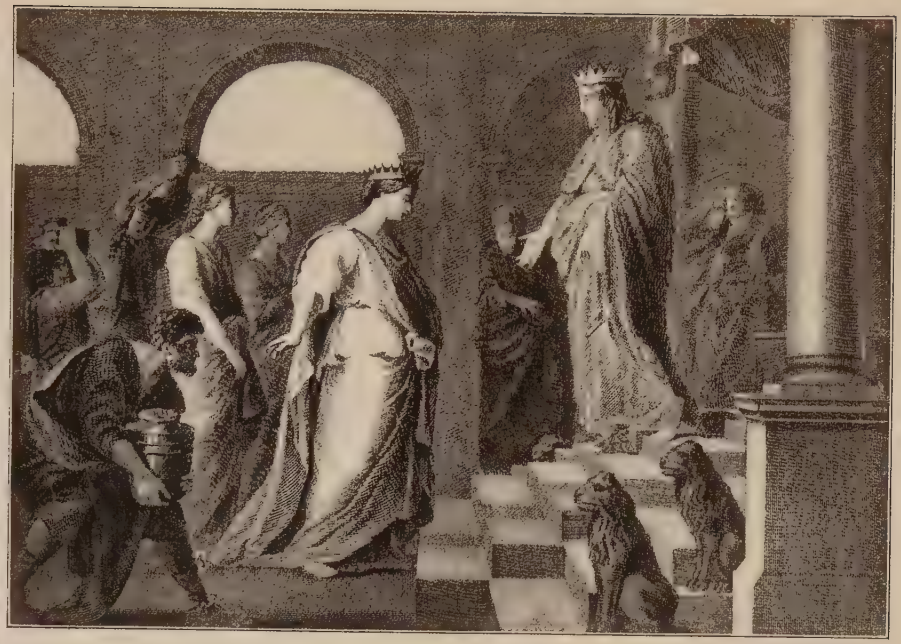
Piero della Francesco painted the same subject in the Church of San Francisco, Arezzo. It is divided in two portions, one being the garden through which the Queen passed to enter the palace, where she is kneeling before the entrance to the apartment in which the king waits to receive her. A group of her maidens is near her, while farther back are grooms holding the horses from which the ladies dismounted.

The other half of the picture shows an apartment of the palace opening on a portico. Here Solomon, clothed in a dress of magnificent brocade, receives the Queen standing and clasping her hand, while she bends her head with an air of profound reverence. On each side of the royal pair are groups of men and women.

As in Memling's picture, there is no display of riches or splendour, but here is Italian rather than German simplicity, which is far more easy and graceful in effect; these two works belong to the same period.

The picture of the Visit of the Queen of Sheba in Raphael's Bible is quite unlike those above. Solomon's throne is raised, and he has risen to receive the Queen, a girlish figure, who has entered in great haste, and, running up the steps — one foot still on the ground, the other on the step — to the dais, meets the king, who, bending over, places his hands on her shoulders and looks in her face.

The Queen places one hand on the king's side, as if to support herself, while with the other she points back to her followers, who are bringing in the precious gifts which she has brought to Solomon. One of these men, on his knees,



RUBENS. — THE QUEEN OF SHEBA BEFORE SOLOMON.

is emptying a large vesselful of coins on the floor; other men bear jars and vases, and even the maidens are bringing tribute. These gifts are the only indication of the riches of the sovereigns, as neither the throne room nor the costumes are in any sense rich or luxurious.

Rubens, in his picture of this visit, shows Solomon standing at the head of the steps leading to his throne, extending his hand to the Queen, who stands below, and does not even raise her eyes to his face. Here, also, the servants are bringing in treasure.

The Queen is an elegant, dignified woman; her dress and the king's robe are graceful, but neither rich nor costly; in truth, the whole work is far more quiet and simple than are many works of Rubens.

In the Gallery of Turin is the same subject, painted by Veronese. Here the

Queen, in magnificent attire, kneels to Solomon, who is enthroned and in deep shadow. When plainly seen he is found to be young, with short golden curls clustering about his head. Elders are seated on each side of the lion throne, and a falconer is near, having a snow-white falcon with outspread wings on his wrist.

A curious anachronism here is the cross in the hand of one of the elders; it is supposed to indicate that Solomon was a type of the Christian sovereign. The combination of the golden lion and the falcon — one of the wings touching a lion — is thought to symbolise Christ, as do the lion and eagle in many works of the old masters.

Describing this picture, Ruskin says that the group below the throne is painted in Veronese's best manner, and pronounces this work as of inestimable

value. He says: "The Queen is wholly oppressed and subdued; kneeling, and nearly fainting, she looks up to Solomon with tears in her eyes; he, startled by fear for her, stoops forward from the throne, opening his right hand, as if to support her, so as almost to drop the sceptre. At her side her first maid of honour is kneeling also, but does not care about Solomon; and is gathering up her dress that it may not be crushed; and looking back to encourage a negro girl, who, carrying two toy birds made of enamel and jewels, for presentation to the king, is frightened at seeing her queen fainting, and does not know what she ought to do; while lastly, the Queen's dog, another of the little fringy paws, is wholly unabashed by Solomon's presence or anybody else's, and stands with his fore legs well apart, right in front of his mistress, thinking everybody has lost their

wits, and barking violently at one of the attendants, who has set down a golden vase disrespectfully near him."

Sir E. J. Poynter painted, in 1891, a very magnificent picture of the Queen of Sheba before Solomon, now in the Gallery at Sydney, New South Wales.

The scene is represented in a vast, richly decorated pillared hall, which reminds one of the Great Hall of Karnak. Six broad steps, with golden lions on each side, lead to the throne; the Queen is on the second step; Solomon has left the throne and come down one step, where he stands to meet the Queen. Below the steps she has left her maids with their rich, tall fans, — her servants with baskets and trays of treasure, — and a demure-looking monkey.

In the foreground is a table laden with fruit and rich vessels; near the table are two peacocks, wonderfully painted. Hun-

dreds of men, women, and soldiers are ranged about the hall watching the scene.

The Queen carries flowers in one hand, and with the other points back to the treasure she presents to Solomon. She is splendidly dressed, and loaded with gorgeous jewels. There is a wealth of colour everywhere, and it would seem impossible to produce a greater impression of untold riches and Oriental magnificence than is given by this picture.

The very names of Ahasuerus and Esther suggest riches, luxury, and splendour. He is first represented in the Book of Esther as showing "the riches of his glorious kingdom and the honour of his excellent majesty, even an hundred and fourscore days for the entertainment of the power of Persia and Media, the nobles and princes of

the provinces," and supplementing this with a seven days' feast unto all the people, "great and small, in the court of the garden of the king's palace."

"Also Vashti, the queen, made a feast for the women in the royal house which belonged to King Ahasuerus." The splendour of these palaces and feasts is described in Esther i. 6–7. "Where were white, green, and blue hangings, fastened with cords of fine linen and purple to silver rings and pillars of marble: the beds were of gold and silver, upon a pavement of red, and blue, and white, and black marble. And they gave them drink in vessels of gold, — the vessels being diverse one from another, — and royal wine in abundance, according to the state of the king."

But alas! at the end of this feasting and merriment, when the king's heart was merry with wine, Queen Vashti refused

to obey his command that she should come "before the king with the crown royal, to shew the people and the princes her beauty: for she was fair to look on."

The queen's self-assertion not only angered the king, but stirred the tempers of the wise men, the princes, and all the male population present at the feasts. They declared to Ahasuerus that Queen Vashti had not only disobeyed him, but had done wrong to all his subjects, as, when this deed should be reported, all the women of the kingdom would despise their husbands, and become disobedient! Therefore was it written in the "laws of the Persians and the Medes, that it be not altered, that Vashti come no more before King Ahasuerus; and let the king give her royal estate unto another that is better than she."

This great misfortune to Vashti brought good to Esther, the cousin of Mordecai,

the Jew, for when the king had recovered from the feast, and his anger, he began to meditate on what had been done to Vashti, and his servants sent to all the provinces for fair maidens to be brought to Sushan that the king might choose a successor to Vashti. Of the many maidens thus brought to the king, he "loved Esther above all the women, and she obtained grace and favour in his sight more than all the virgins; so that he set the royal crown upon her head, and made her queen instead of Vashti."

Esther, being a Jewess, was able, through the influence she acquired over Ahasuerus, to prevent the destruction of the Jews, for which an edict had already gone forth. She is held in great reverence by her people, and the days of Purim, called also the Feast of Esther, — which commemorates her deliverance of the Hebrews, — has been celebrated during

twenty-three centuries, while her story is repeated in all Christian nations as a beautiful example of piety and patriotism.

There are two famous pictures of Queen Esther by Paolo Veronese. One in the Uffizi is splendid in effect, and shows the maiden when brought before the king, who is seated on the throne, with the wise men and princes near him. Esther is attended by seven ladies, all in rich costumes, and wearing many jewels. A dwarf and white hound are in the foreground, watching the scene as Esther ascends the dais.

A splendid staircase is seen at the back of the throne-room, on the steps of which are men watching what occurs below. Ahasuerus leans forward and extends his sceptre to Esther, thus indicating his approbation of her.

This is one of the gorgeous pageants which Veronese loved to paint, and has

the vitality and poetic feeling which characterise his works. He revelled in grand architecture, gorgeous draperies, splendid vases and ornaments, rich costumes and jewels, such as belong to the imposing ceremonies which he rendered with masterly effect.

His Coronation of Queen Esther, in the Church of San Sebastiano, Venice, also presents Ahasuerus enthroned and attended by princes and a soldier. Esther — in a rich costume, with many pearls — kneels before the king, while he places the crown on her head. But two ladies attend her, and these are on the steps of the dais below the queen, where their costumes add a rich effect of colour. The hound of the first-named picture is also in this, without the dwarf. It is altogether an attractive work, but far less imposing than that in the Uffizi.

Gottlieb Bierman, of Berlin, known

VERONESE — ESTHER BEFORE AHASUERUS.

especially as a portrait painter, painted a picture of Queen Esther, in 1880. She is in a magnificent royal costume, with crown and many jewels. In her right hand she carries a roll, probably the decree which she obtained for the deliverance of her people. It is an attractive picture, but not necessarily Esther, except that the artist had her in mind, and so named his work.

In the National Gallery, Berlin, is a picture of Ahasuerus and Esther by Professor Julius Schrader, whose works are characterised by excellent drawing and fine colouring; his knowledge of the costumes of all periods is remarkable. As Esther approaches the king he graciously extends his sceptre, but the maiden swoons in the arms of her attendants. Two soldiers guard the entrance to the throne-room and Haman stands behind the king.

At Hampton Court Palace is Tintoretto's picture of this subject, which belonged to Charles I., and although it was sold, it was returned to the Royal Collection at the time of the Restoration. Waagen calls this picture an admirable specimen of the work of this "unequal master." Here too Esther, fainting, is supported by her women, while the king anxiously descends from the dais, and other figures crowd around.

The picture known as the Judgment of Solomon represents the scene when two women, of questionable character, came to the king, each claiming the same child as her own. Their story ran that they dwelt in the same house and were each delivered of a son at nearly the same hour. That one of these mothers overlaid her child and killed it, and then arose and placed her dead child with the other mother, and

took the living babe for her own. On examination the mother with whom the dead child was left declared that it was not her son, and, after accusing her companion of having changed the children, they both came to Solomon for judgment, bringing the living and the dead child.

Hearing this, Solomon called for a sword and commanded a soldier to divide the living child and give a half of it to each mother.

Then the true mother begged the king not to slay it, but to give it to the false mother, who said, "Let it be neither thine nor mine, but divide it." Then the king gave it to the true mother, and "all Israel heard of the judgment which the king had judged; and they feared the king: for they saw that the wisdom of God was in him, to do judgment."

This subject has appealed to many artists. Raphael designed a picture of it

for his Bible, and painted a second on the ceiling of the Stanza della Signatura in the Vatican. The first represents the moment when the king, on his throne, commands the soldier, who holds the child by one foot, to put up his sword, and renders his judgment.

The false mother kneels in the foreground, and by a significant gesture with both hands indicates that the dead baby, lying near her, belongs to the other woman. Five witnesses of the scene are looking on from one side.

The other representation shows but the four necessary figures, and the two infants; Solomon, the soldier, and the two mothers. In the first picture, Solomon is young and has long, curly hair; in the second, he is much older, both beard and hair being quite white.

Here, the true mother, greatly excited, rushes forward to prevent the soldier from

RAPHAEL. — THE JUDGMENT OF SOLOMON.

harming the child, while the false mother, kneeling in the foreground, looking up at the king, is saying, "Divide it!" The king, however, lifts his hand to stay the executioner.

This picture was painted in 1511, and is greatly superior to that in the Bible. The true mother is a lovely, graceful figure; the grouping is effective, and the light and shade good. It is better studied from the excellent reproductions of it than from the ceiling, where the gold background is a disadvantage.

Bonifazio's Judgment of Solomon is in the Academy of Venice. It is most elaborate, showing more than twenty figures, not counting the infants. Solomon, as is the custom, is on the throne; he has already commanded the execution of the living child; the soldier, holding the babe by the wrist, sword in hand, looks at the king for his signal. The mothers kneel

to the king; the false with a plainly hypocritical air, the true with an expression of intense agony.

Beside the throne is seated a venerable monk, and although this is a glaring anachronism, he adds dignity to the scene, which is all the more effective since Solomon looks little more than a stripling. The other figures stand in groups at the ends of the picture, one of soldiers, the other of spectators, among whom are women.

Through an open window a mountainous landscape is seen. Bonifazio's attempt to imitate Titian is noticeable here, where his colour approached that of the great master.

This subject, as represented by Nicolas Poussin, is in the Louvre. It is an elaborate work and more excited in its movement than some others. The king's throne is in the centre of the back of the scene;

Solomon, as in Raphael's Bible, is young, with long curls falling on each shoulder. He makes the signal of command to the soldier, who holds the living child by one foot.

The mothers kneel in the foreground, the true one attempting to prevent the soldier from executing the king's command, while the other holds her dead son and makes a gesture to the executioner to go on with his work. There is an effective group of men and women on one side, in which a little child, terror-stricken, clings to his mother's skirt.

At Bridgewater House is the same scene, by Veronese, the composition varying but little from that of Poussin. Like all the pictures by this great Venetian, it is effective and masterly in execution.

In the Minister's Room of the Royal Residenz at Munich, is Piloty's Judgment of Solomon, which, like the works of this

master, is noticeable for its colour and the perfection of its technique.

On the Judgment Angle of the Ducal Palace, Venice, beneath the statue of the Archangel Gabriel, is the Judgment of Solomon, in high relief. This subject was intended to remind the magistrates of the duty of justice toward the people. The five necessary figures only are represented: Solomon enthroned, the soldier holding the living child by the wrist, and the mothers; the true mother presses forward to watch her babe, while the false one stands back, stolid and evil in expression.

Ruskin attributes this relief to the Renaissance period. It is much more free in design than the older sculptures, and undoubtedly more attractive to the usual observer, but the details are less carefully studied, and, while effective, it has some striking imperfections.

It is, however, of unusual interest as decorating the so-called Judgment Angle of the marvellous Ducal Palace, the subject having an especial significance in this position.

CHAPTER V.

THE HEROINES OF THE NEW TESTAMENT.

I SHALL not here speak of the mother of our Lord, as the entire volume would not afford sufficient space in which to do justice to the representations of the Madonna in Art. She will only be mentioned in connection with such subjects as necessarily include her, as, for example, in pictures of the Visitation, — also called the Salutation, — in which the mother of St. John the Baptist is the other principal figure.

The story of St. Elizabeth is told in the first chapter of St. Luke's Gospel. She was the wife of Zacharias, a priest; they were a righteous couple, "walking in

all the commandments and ordinances of the Lord, blameless." They had, however, the great sorrow of being childless until "well stricken in years," when, as Zacharias was burning incense and all the people were praying, the Archangel Gabriel appeared to him and foretold the birth of a son, who should be called John. When Zacharias, full of doubt, asked, "Whereby shall I know this?" Gabriel answered that he should be dumb until the prophecy should be fulfilled.

Elizabeth's conception occurred five months before the annunciation to the Virgin Mary that she too should bear a son; and Gabriel told Mary of the happiness that had come to Elizabeth, who was Mary's cousin.

Then Mary went into the hill country with haste, to the house of Zacharias. When Elizabeth saw Mary, she saluted her with a loud voice, exclaiming, "And

whence is this to me that the mother of my Lord should come to me?" And Mary answered with that exquisite song beginning, "My soul doth magnify the Lord" (Luke i. 46). Three months were these holy women together, when Mary returned to her own house, and, soon after, John the Baptist was born.

Elizabeth, Sarah, and the mother of Samson were the women of the Scriptures whose motherhood was foretold by heavenly messengers, not including the Virgin Mary. But to no other was so rich a promise given as to Elizabeth (Luke i. 14–15).

When the prophecy was made to Zacharias, — as in the annunciation to the mother of Jesus, — the archangel announced himself as "Gabriel, that stands in the presence of God;" to Sarah and to the wife of Manoah, the names of the angelic messengers were

not given, yet, as his office was that of a messenger on important occasions, — as when he appeared to Daniel, — we are warranted in believing that Gabriel announced the births of Isaac and Samson as well as of John the Baptist and Jesus. For this reason Gabriel has been revered as the angel who watches over childbirth.

The Hebrew signification of Elizabeth is "consecrated to God," and the story of this blessed mother, so far as it is given in the New Testament, is in accord with a name so rich in meaning.

Important as the mother of John the Baptist must be considered, she is usually secondary in pictures in which she is represented. In the Visitation, however, Elizabeth is more important than in the numerous pictures of the Madonna and Child in which she appears, albeit these last are full of the deepest sentiment,

and are most exquisite pictures. In them, the two women, with their children near them, have a fuller comprehension of their blessedness than was possible at the time of the Visitation, in spite of the ecstatic anthem which Mary then sang. Although Elizabeth is thus overshadowed, her importance should not be forgotten when studying the subjects connected with her.

I prefer the pictures of the Visitation in which the two holy women appear alone; but many notable works introduce witnesses of their meeting, some in very considerable numbers. The subject was treated very early in Christian art, as is proved by a drawing in the Cemetery of Julius, in the Catacombs of Rome, probably belonging to the eighth century. It represents two women embracing, and is called a Visitation by the best authorities.

An exquisite work is that by Mariotto Albertinelli, in the Pitti Gallery. Elizabeth and Mary embrace each other beneath a richly decorated arch, which imparts symmetry and dignity to the design; there are no other accessories. This work is generally named as Albertinelli's masterpiece, and is certainly far superior to other pictures by him; it resembles the works of Fra Bartolommeo, whom the lesser artist loved; before Bartolommeo became a monk these friends painted some pictures together, and a few of Mariotto's works might easily be attributed to the monk himself.

In the Grosvenor Gallery there is a small, highly finished Visitation by Rembrandt. The scene is the garden of Elizabeth, with her house in the background. Mary has just dismounted from an ass, which has borne her on her journey of fifty miles, and a maid is

taking the mantle from her shoulders. Elizabeth hastens down the steps of her house to receive Mary with open arms; Zacharias follows, supported by an attendant.

One cannot say whether the man who holds the ass is Joseph or a servant, and critics vary in their opinions about this. In the foreground, as an emblem of maternity, is a hen with chickens, as well as an emblem of the change from life to immortality, in a peacock with a gorgeously coloured tail.

Although the figures in this picture are small, and although Rembrandt undoubtedly intended to give it the appearance of a scene from every-day life, the result is a gem of painting, poetical in conception, and masterly in detail and technique. Mrs. Jameson well says: "The work of Albertinelli, in its large and solemn beauty, and religious significance,

is worthy of being placed over an altar, on which we might offer up the work of Rembrandt as men offer incense, gems, and gold."

In the Old Pinacothek, Munich, there is a quaint picture by the mysterious Lyversberg Master, whose true name is believed to have been Christopher. He painted for the Chartreuse, Cologne, in 1471. His Passion in the museum of that city is his most famous work, and is called the Lyversberg Passion, it having been owned by Herr Lyversberg, and from this picture the artist came to be called the Lyversberg Master.

His design is good, although there is an exaggeration in the pose of his figures; his colour and the details of his works are admirable. In his Visitation, Elizabeth and Mary, standing in the centre, hold each other by the right hands, Elizabeth raising her left, as if

saying: "And whence is this to me, that the mother of my Lord should come to me?" Six angels are hovering in the air above this central group.

Both women are richly dressed; both have impressive aureoles, Mary's being most lavishly decorated. A maid, with a cloak over her arm and pattens in her hand, stands at a proper distance from her mistress, and looks down demurely. On the opposite side a man is kneeling, in a rich, fur-trimmed costume; it was probably a portrait of the donor of the picture, as his coat of arms is beside him. A city is seen in the background, and at one side, on a hill, is the house of Zacharias, near the door of which the priest sits, book in hand.

Two interesting pictures of the Visitation are well known in Florence. The first is a fresco by Ghirlandajo in the choir of Santa Maria Novella. It is a

street scene, with various figures in the background, while on one side St. Joseph and the maid, bearing a basket on her head, are coming forward toward the principal group.

There are eight ladies, five on one side and three on the other side of Mary and Elizabeth, who hold each other affectionately. They are enveloped in long cloaks, their heads only being perfectly seen. Mary has no covering over her abundant hair; Elizabeth wears a cap with a broad ruffle, which falls gracefully at the side of the head; this cap indicates the greater age of Elizabeth, but while Mary is young, Elizabeth is not old in the way of being wrinkled and ugly, as she has sometimes been represented. This should not be, for while no longer young, she should be vigorous and dignified, as she is in this fresco.

It is said that many figures in the works

of Ghirlandajo, in Santa Maria Novella, are portraits of the society ladies of Florence in his day; it is even claimed that in some instances the names of the originals are known. In this scene it is easy to believe that a company of gentlewomen is represented; the lovely figure behind Elizabeth is called a portrait of Ginevra de' Benci.

A second Visitation, in the Annunziata, is by Pontormo, who, being a pupil of Andrea del Sarto, is said to have been dismissed from the studio of that master, who became jealous of the unusual talents displayed by his scholar. Some of the faces in this picture have a resemblance to those of Del Sarto, but one feels that the master was oversensitive; the more ambitious works by Pontormo do not fulfil the promise of his youth, and his best pictures are his portraits.

In his Visitation, at the back, five steps

lead to a niche, before which the Virgin Mary stands, while Elizabeth — a really old woman — kneels before her. On one side is a group of five women, one of whom holds a baby, and one sits on the steps. Opposite are six men, one being Zacharias, who kneels behind Elizabeth; another is a youth, who has an open book, and sitting on the steps at this side is a nude boy of five or six years, undoubtedly introduced for the sake of symmetry in the design. It is a pleasing, but not a great picture.

In the Oratory of San Bernardino, Sienna, is a Visitation by Il Sodoma, in which the principal group is before a niche, apparently in a church. Elizabeth kneels before Mary, who attempts to raise her; Zacharias is behind Elizabeth and has his hand on her shoulder; behind Mary is St. Joseph. Eight other figures are in groups on either side, and a little naked boy clings to his

mother, who is watching the holy women, who are not handsome, but have serious, strong faces. They are of the noble type that Sodoma loved to paint, and the entire work is earnest and impressive.

Giorgione's picture of this subject is in the Corsini Gallery, Rome. The figures are not seen below the bust. The profile of Mary is very beautiful, and Elizabeth's full face is most attractive, though quite elderly. Mary has an aureole; Elizabeth wears a full head-dress, the ends of which fall in heavy folds close to her face; she is in shadow, while a clear light illumines the face and figure of the Virgin, who looks earnestly in the face of the older woman. It is needless to praise the work of Giorgione, of whom Grimm says: "His outlines disappear into something almost unessential. As when living beings approach us, we only see colour and movement, so in his pictures; there is none of

GIORGIONE. — THE VISITATION.

the fixed, statue-like appearance; the living, moving character alone seems produced by magic."

In the Scuola di San Rocco, Venice, is a Visitation by Tintoretto, which Ruskin calls one of the most precious paintings in Venice, and adds, "painted with such perfect ease, and yet with no slackness either of affection or power, that there is no picture I covet so much."

It is small, and hung so high that it is difficult to see it distinctly. Mary and Elizabeth have white drapery about the shoulders; the latter wears a costume of green and crimson, and Mary a rich, delightful red. Zacharias leans on a staff behind them, in a black dress with white sleeves.

There is no dramatic element here, but simple, easy gestures, and that charming satisfying attractiveness which this great

master so successfully imparted to his works.

Raphael's Visitation in the Madrid Gallery is a large picture. It was painted on a panel of wood for Giovanni Battista Branconio, who presented it to a church in Aquila, in the Abruzzi. It was so much esteemed that in 1520 a law was made forbidding its being copied.

In 1665 it was purchased by Philip IV. and placed in the Escurial, and was taken thence to Paris, by the French, in 1813; it was there transferred to canvas, and nine years later was returned to Madrid.

In this picture Elizabeth advances to meet Mary, who has a modest or embarrassed air; her head is less charming than is usual in the pictures of the Virgin by Raphael; the head of Elizabeth, on the contrary, is of great beauty, and is the chief attraction of the picture. In the background the baptism of Christ is repre-

sented, which, in this place, is believed to refer to the name of Branconio rather than to John the Baptist.

In the Cathedral of Prato, near Florence, Fra Filippo Lippi painted two scenes in the life of St. Elizabeth, the Birth of John the Baptist and his Departure for the Wilderness, while still a child.

In the first, while the other women present are occupied with the care of Elizabeth and the babe, one is aside, kneeling, and apparently lost in meditation; this is supposed to represent the Virgin Mary, who, together with "all they that heard" of this wonderful birth, is questioning as to "what manner of child shall this be?"

The picture of St. John the Baptist — a mere child — taking leave of his parents before going to the wilderness is somewhat unusual. Andrea del Sarto

represented this scene in Lo Scalzo, Florence. Andrea Sacchi also painted this subject in San Giovanni in Fonte, Rome.

This scene in the fresco by Fra Filippo Lippi at Prato is very attractive. The boy, about seven or eight years old, stands in the centre; he is barefooted, and his dress scarcely covers his knees; his hair is abundant and his face pleasing. He stands before his mother with hands folded on his breast; Elizabeth bends over him, rests her cheek on his head, embraces him with her right hand and covers his hands with her left. The aged Zacharias, behind the boy, bends forward with his hands raised in benediction. An old servant woman completes the group and also raises her hand as in blessing.

Fra Filippo painted such homely scenes with much expression. Vasari accused him of profligacy, but Vasari has been

convicted of many errors, and there are letters in existence which lead to the belief that this accusation was a mistake. He had been a captive to the Moors and had acquired great skill in representing such flowing robes as that worn by Zacharias; in this particular no painter of his time excelled him. He was also the best colourist of his time, and this excellence, together with the expression of his heads, rendered his works most attractive. His frescoes at Prato are most important works, and that of the Departure of St. John is better than that by Del Sarto, which, being painted in an open arcade, is greatly injured by weather, while that of Sacchi is artistically inferior to the other two.

The Raising of the Daughter of Jairus is a subject that one might imagine would have appealed to artists, but pictures of it

are rare. The story is briefly told in each of the first three Gospels, by which we learn that Jairus was a man of importance, and a ruler of the synagogue, whose faith was so great that he said to Jesus, "My daughter is even now dead: but come and lay thy hand upon her and she shall live."

When Jesus, consenting, moved in the direction of the ruler's house, the disciples followed Him. When He came there He saw minstrels and many others surrounding the house; when these were dispersed He entered the death-chamber and took the maid by the hand, and she arose. St. Luke relates that the master "suffered no man to go in save Peter and James and John and the father and mother of the maiden," who was twelve years old.

Some artists quite overlook the fact that the exact number of the witnesses of the miracle is thus given, and introduce many

figures. In an early Florentine picture in the Vienna Gallery, sixteen figures appear. Muziano, a Brescian imitator of Michael Angelo, included only those persons mentioned by St. Luke.

In the National Gallery, Berlin, is Gustav Richter's Daughter of Jairus, a large picture, dated 1856. Here are the proper number of figures; Jesus and His disciples surround the bed; the maiden raises her head and looks at Jesus, while her mother bends over her, and the father, with his hand on the pillow, watches the miracle with an expression of absolute amazement.

Richter's pictures are frequently artificial in arrangement, but here each figure is appropriately placed. His colouring is skilful, and his management of light excellent, while he uses shadows to round out his flesh parts, and thus produces delicacy and softness in effect.

In 1885 I saw a picture of this subject by Albert Keller, who was a pupil of Lenbach and Ramberg in the Munich Academy, and one of its best scholars. In this picture Jesus has taken the hand of the maiden, who now sits up, rests her head on her hand, and has an air of bewilderment. Grave clothes are still partly about her, the white head-covering being carelessly thrown back; a bunch of flowers is on her lap, several wreaths having fallen to the floor as she sat up. Her parents kneel at the foot of the couch; the father has buried his face in his arms, but the mother, who has witnessed the miracle, has seized her husband's arm, as if begging him to look up and see their living child.

All this is excellent, but there are thirteen other figures, eleven of whom are ugly, almost repulsive; one better-looking young woman stands behind Jairus, and

to her is clinging a young girl about the age of the resurrected, weeping bitterly. One noticeable couple stand near the foot of the couch; the man is large and strong; the woman clings to him in fear, and both regard the daughter of Jairus with a close scrutiny. This is a work which must have cost the artist much thought and labour, and has many points of excellence, but is not altogether agreeable.

In the Royal Gallery at Vienna is a beautiful picture by Veronese, called Christ Before the House of Jairus. It represents the woman who has been healed by touching the garment of Christ, who is now declaring her cure to him (Mark v. 33).

Jesus, Jairus, and the three disciples are in the porch of the ruler's house, when the woman, kneeling on the steps, supported by a friend and a servant, addresses Jesus; He and His companions all turn

toward her. Jesus looks at her kindly, raising His hand as if to emphasise His words: "Daughter, be of good comfort; thy faith hath made thee whole."

The house of Jairus, with its high steps, its pillars and porch, is an effective background to this scene. The Christ is an unusually acceptable representation of Him, while the four men are interesting, especially St. Peter, who leans on the porch rail, and bends forward in order to see the woman.

She is young and richly dressed, wearing pearls in her hair. While she leans on her supporters, as if overcome by her emotions, she extends her right hand as if to emphasise the wonderful story she has told. She raises her eyes to the Master's face, and meets His gaze with an expression of trustfulness.

Below, in the street, are two groups of people, among them a boy supported by

his father, who is very ill, and has followed Jesus with the hope of being healed.

Connected with the death of John the Baptist there are three scenes, all of which have been frequently represented in Art. They are the Reproval of Herod, the Banquet of Herod, or the Dance of the Daughter of Herodias, and the Decollation, which is more rarely pictured.

The Reproval of Herod is usually seen in a series of pictures illustrating the whole subject, and I recall but two cases in which I have seen it treated separately. One was by Domenichino, and was not in his best manner. The second is by a modern Florentine, the Cavaliere Giovanni Fattori. Herod, seated on the throne, from which Herodias has risen, looks on the ground with an angry countenance, which is emphasised by the clenched right hand resting on his knee.

The Baptist, standing a short distance from the foot of the throne, is pointing directly at Herod with outstretched hand and finger. He is more fully draped than in many pictures, the arms and a portion of his chest only being nude.

Herodias is a beautiful woman; she wears a crown from which a thin veil falls in graceful folds down the back and sides of her dress; beneath it her dark hair is seen, twisted with strings of pearls. She looks toward the Baptist, but does not raise her eyes to his; her right hand, raised to her left shoulder, is clenched, as is Herod's; she lays her left hand on the king's right arm, as if to rouse him to vengeance on their assailant.

Beneath the throne is a rich rug, which extends beyond it; on this rug, on a step of the dais, Salome is seated; she is a mere girl, and turns to look at her mother, raising her right hand with a gesture of

FATTORI. — JOHN THE BAPTIST REPROVING HEROD.

surprise, while her face expresses disapprobation and even horror; her harp rests on her right shoulder, and her hand has been arrested in the act of making music for the royal pair, at whose command she is later to perform the fatal dance. This is a most effective work.

In the series by Andrea del Sarto, in the Scalzo, Florence, this scene is most impressive. It is represented in the throne-room of Herod's palace. The king and Herodias are on the throne, and Salome is also present, when John — outraged by Herod's conduct in putting away his own wife, and taking the wife of his brother Philip, who is also his niece — denounces the ruler, saying, "It is not lawful for thee to have thy brother's wife." Naturally, the king is indignant, and "therefore Herodias had a quarrel against him, and would have killed him; but she could not."

In this series John is next seen in prison in a fortress on the River Jordan, to which Herod had sent him, not daring to kill the Baptist because the people esteemed him a prophet. I do not know of this subject in a separate picture.

Next comes the Banquet of Herod, at which the daughter of Herodias, by her dancing, so charmed the king that he swore that he would give her whatever she asked; and she, by her mother's advice, asked for the head of John the Baptist. Herod was greatly troubled at this request, but he had sealed his promise with an oath, and he sent executioners to kill the Baptist, and the head was brought to Salome, whose name, not being mentioned in the Bible, is given us by Josephus.

Of this picture Swinburne wrote: "Salome dances before Herod, an incarnate figure of music, grave and graceful, light

and glad, the song of a bird made flesh, with perfect poise of her sweet, slight body from the maiden face to the melodious feet; no tyrannous or treacherous goddess of deadly beauty, but a simple virgin, with the cold charm of girlhood and the mobile charm of childhood; as indifferent and innocent when she stands before Herodias, and when she receives the severed head of John with her slender and steady hands; a pure, bright animal, knowing nothing of man, and of life nothing but instinct and motion. . . . She has neither malice nor pity; her beauty is a maiden force of nature, capable of bloodshed without blood-guiltiness; the king hangs upon the music of her movement, the rhythm of leaping life in her fair, fleet limbs, as one who listens to a tune, subdued by the rapture of sound, absorbed in purity of passion. I know not where the subject has been

touched with such fine and keen imagination as here."

I shall describe but two other pictures of the Banquet, as it is a subject easily recognised and but slightly varied.

That by Giannicola Manni, in the chapel of the Collegio del Cambio, Perugia, shows the table at which Herod and his friends are seated, quite at the back of a handsome apartment. The moment is that when Herodias has risen to receive from Salome the vessel in which is the head of the Baptist. Herodias, while receiving this horror at the right, turns her head to the left, and looks deprecatingly at Herod, seated at the end of the table, his hand raised as if speaking to her.

Before the table a cat and dog are watching each other; at one end a man is kneeling before the chimney-place; at the other end one servant draws a cork

from a bottle, a second bears a dish toward the table, and others in a group near by watch Herodias as she receives the ghastly object she has so ardently desired.

The fresco by Ghirlandajo in the Church of Santa Maria Novella, Florence, is far more gorgeous. The apartment is splendid in its elaborate architecture and decoration. There are three tables, all filled with guests. That of Herod is at the back, against an open window, through which a landscape is seen. Seated with the king is Herodias at his left and a venerable man at his right, while Salome is still dancing, though at the moment she is not the object of attention, as a man bearing the head of the Baptist is kneeling at the end of Herod's table. The king looks at it and clasps his hands upon his breast. The guests at the other tables

and the crowds standing behind them cannot see the kneeling man, and as Salome still dances, it would seem that she had not seen him.

A dwarf standing before the table and bearing a sceptre perceives the repulsive object, as do three dignified men, who stand in the central opening near the end tables. At least thirty-five figures appear in this fresco.

Ghirlandajo's name was Bigordi; but his father, on account of his exquisite gold work, received the name of Ghirlandajo, which means the "garland-twiner." There are characteristics of the goldworker in the pictures of the son. His precision in drawing, his arrangement of draperies and ornamental details, and his modelling of his figures might result from a knowledge of the goldsmith's art.

There are many pictures of Salome with the head of John the Baptist. That

CARLO DOLCI. — THE DAUGHTER OF HERODIAS.

by Carlo Dolci, in the Dresden Gallery, is as little repulsive as any that I know. She is a beautiful young woman, in a rich costume, with many pearls. Her hair falls in ringlets, and her head is turned over her left shoulder, quite away from the painful burden which she bears on her right arm; her expression is intensely sad.

This subject by Bernardino Luini, in the Tribune of the Uffizi, is most repulsive. Salome stands near a table on which is a large vase, which she clasps, while she turns her head entirely away, toward an old servant woman behind her. The moment is that when a brutal executioner holds by the hair the head of the saint, above the vase, preparatory to dropping it in. Here Salome is not youthful, is richly dressed, and has a very sad face.

As this subject cannot be mistaken,

there is no reason for multiplying descriptions of it.

The meeting of Christ and the Woman of Samaria is seen on ancient sarcophagi, and in some very old representations, but in either ancient or modern art, it occurs but rarely. Its omission is not readily accounted for, as it is an attractive subject when presented as an actual event in the life of our Lord, or in its devotional and mystical significance, as was undoubtedly the case in the older examples of its use.

The meaning of the symbolic rendering is more apparent than in many emblematic representations. Jesus said, "I am the living water; whoso drinketh of the water that I give him shall never thirst." Given that this sentence was to be symbolically treated, the well, and the Christ in the attitude of speaking must be

represented, and as some one must be addressed, the Samaritan woman is obviously the person to listen. It was doubtless in this sense that it appealed to primitive Christians, since it could not be used on sarcophagi in its modern realistic sense.

Reading the Scripture story, one wonders at the hesitation of the Samaritan woman to grant so small a favour as Jesus asked, "Give me to drink," and other instances recorded in the Bible, of the readiness with which water was given to strangers, emphasise the discourtesy of the woman of Samaria. But when we remember the enmity that existed between Jews and Samaritans it is explained, — so fierce was this animosity, that it was deemed praiseworthy when they murdered each other, and the interchange of small courtesies was not known among them.

Thus, when a Jew asked a favour of her the woman was surprised, and her surprise became amazement when He told her the history of her life and recounted "all that she had ever done." Gradually the thought that she spoke with a prophet came to her, and then she remembered that a Messiah was to come, who would teach true religion, and "Jesus saith unto her, I that speak unto thee, am He."

So convinced was this Samaritan of the holiness of Christ, that she brought many of her people to Him, and at their request He tarried two days with them, and many said to the woman: "Now we believe, not because of thy saying: for we have heard him ourselves, and know that this is indeed the Christ, the Saviour of the world."

Reading this, one understands the reason for the rapt attention with which the

ANN. CARRACCI. — CHRIST AND THE SAMARITAN.

woman listens to Jesus in pictures of this subject.

At Devonshire House there is a representation of this scene painted by the pupils of Michael Angelo from a design by the master. It is, in fact, a fine landscape, the well being beneath a splendid tree. Although known by the title of the Samaritan Woman at the Well, this subject was secondary to the landscape.

A picture of this scene, by Annibale Carracci, is in the Gallery of Vienna. It is long, horizontally, and has an attractive landscape on each side of the group in the centre, where Jesus is seated beside the well, the woman standing opposite him. She listens, with bowed head, to the words of the Master, who is counting His fingers while His eyes are fixed on her face. It is the moment when Jesus says, "For thou hast had five husbands," and the woman perceived that He was a prophet.

Annibale Carracci was the most gifted of the family of artists to which he belonged. His works are divided between landscapes and historical subjects, and frequently, as in this case, it would seem that he felt an equal interest in the figures and in the background.

Biliverti's Woman at the Well is also in the Vienna Gallery. Like other pictures by this painter, this recalls the manner of Veronese, and is an elaborate and graceful work.

The well, in the centre, is overhung by a large, luxuriant tree, beyond which an extensive landscape is seen. Christ sits beside the well, on a stone seat, on the platform that surrounds the well. His left hand is extended in gesture, while the other rests on the arm of the seat; his legs are crossed, thus exposing both feet, which, like his hands, are well formed.

His face is pale and thin. The woman

stands opposite Him; she is young, handsome, and of a haughty bearing; her costume is rich and elegant, and her jewels fine; her feet are in sandals, and a veil embroidered in pearls is artistically draped about her head, in such a manner as not to conceal her abundant hair curling about her face. She rests one hand on an ornamented vessel standing on the well, while a bucket of rich metal is at her feet; she is an attractive figure. On the farther side of the well an olive-skinned boy is seated; he folds his arms on the border of the well, and looks earnestly in the face of the Master.

In 1634, and again four years later, Rembrandt executed beautiful etchings of the Christ and the Samaritan Woman. They are quite dissimilar in design. The first is an arched picture, in which Jesus is partly behind the well, and leans on a stone, while the woman, standing opposite

Him, leans on her bucket, resting on the well, and listens to the Saviour. In the distance is the city of Sychar, from which the disciples are approaching.

In the second etching the well has a beam, pulley, and chain; the woman has her hand on this chain while she listens to Jesus, — as though she had been arrested in the act of drawing water. As in the first, the disciples are coming from the city. This etching is small, and, though of great simplicity of action, is full of spirit.

Reproductions of both these etchings are in the print collection of the Boston Museum of Fine Arts, as well as an etching of the same subject by J. M. W. Turner, who, though violently opposed to steel engraving, sometimes executed etchings with the same "jealous care" with which Ruskin credits him in all his work.

It is interesting to observe the prominence of the well in Biblical pictures. Among the women of the patriarchal epoch, Rebecca and Rachel had important meetings by the wells where they watered their flocks. In the Hebrew period Moses met Zipporah beside the well, and in the time of our Lord, again, the well is a place of a meeting so unusual and a discourse so impressive as to be recorded by St. John.

The explanation of these meetings is given in Genesis, when we are told that Eliezer reached the well at the city of Nahor "at the time of the evening, even the time that women go out to draw water." This custom afforded a meeting for the women of a neighbourhood, and is not yet abandoned in Oriental countries.

Each time that I have crossed the Holy Land, between Jerusalem and Damascus, I have frequently seen women about the

wells, with their water-jars; very graceful and attractive they are as they walk away with their full jars poised upon their heads.

This custom was known to the ancient Greeks. In the Odyssey, viii. 23, in the account of the experiences of Ulysses, as he at evening approached the city of the Phæacians, we read:

"When near the fam'd Phæacian walls he drew,
The beauteous city opening to his view,
His step a virgin met, and stood before:
A polish'd urn the seeming virgin bore,
And youthful smil'd; but in the low disguise
Lay hid the goddess with the azure eyes."

The Widow's Mite has rarely been represented, although one would think that it would so teach the lesson of self-denying faith as to be important as a religious picture. The story is very simple. Jesus, watching those who were casting money into the treasury, saw

BIDA. — THE WIDOW'S MITE.

those who of their riches gave much, and then came the poor widow, who gave but a farthing from her poverty. And the Master, calling His disciples, declared to them that this woman had cast in more than they all who had cast in, since they contributed of their plenty, but she, of her penury, had given all that she had.

Alexander Bida, whose exquisite Bible illustration is well known, fittingly represents this incident. Jesus, sitting in the porch, has two disciples near Him; the treasure-box into which the widow cast the smallest sum that could be received was behind Him; turning partly around to look at her, Christ holds up His hand as if in emphasis of His commendation of the woman.

She carries a child in her arms, while a second little one clings to her skirt and looks fixedly at Jesus. This work is extreme in its simplicity, nothing being

introduced which is not necessary to the telling of the story.

In the Antwerp Museum the Widow's Mite is represented in a very different manner by Martin de Vos, the elder. The picture is high and narrow. From the bottom begins a staircase leading into the Temple. At the foot of these stairs Christ is seated; three of His disciples are behind Him, one of whom is pointing up at the widow, who, quite at the head of the staircase, is dropping her two mites in the box of the treasury. There are a variety of other figures in the picture. A child near Jesus is watching Him intently; a richly dressed woman, with a high head-dress and many jewels, is kneeling on the steps beside Him; she has an open book in her hand, as if reading prayers, but has now turned to hear what He is saying; above her two Pharisees are watching the poor widow with stern faces, while above

and behind her two others are making gestures of surprise.

At the head of the steps is an altar beneath a canopy, before which is one kneeling worshipper. This is a very attractive picture. Each figure is interesting, and the whole is most effective. The story is well told, without any disturbing element.

CHAPTER VI.

THE HEROINES OF THE NEW TESTAMENT.

HE Raising of the Son of the Widow of Nain has been rarely represented. When this miracle was performed Christ was about to enter the city of Nain and was surrounded by the disciples and many other people, who desired to see what wonderful things He would do. At the gate of the city He met a numerous funeral train, attending a widow whose son had died.

"And when the Lord saw her, He had compassion on her, and said unto her, Weep not. And He came and touched the bier; and they that bare him stood still. And He said, Young man, I say

unto thee, arise. And he that was dead sat up and began to speak. And He delivered him to his mother."

St. Luke adds that the fame of this restoration reached all Judæa, and one can imagine the fervour of the witnesses in glorifying God.

This story includes all the features that go to make an impressive picture. The scene is out-of-doors; two processions meet, and both men and women are present in the picturesque garb of the Orient. Agostino Carracci, however, in his famous work, for a prince of his time, introduced but few figures, and the Gates of Nain furnished a background. The especial feature of this representation is the face of the resurrected youth, which is startled, almost wild, in expression. The mother is also prominent in her manifestation of surprise and rapturous delight.

The Spanish painter, Zucchero, in his

picture of the raising of this dead youth, more carefully followed the account of St. Luke, and introduced almost fifty figures. Here the face of the revived youth expresses a surprise that borders on terror. The pictures of Zucchero are not usually praised, but this is estimated as a remarkable work. These pictures differ greatly in spirit from those representing the Raising of the Daughter of Jairus; she, when aroused from the death-sleep, looks at Jesus with a calm, peaceful expression, which seems more in accord with the experience of such a moment.

Palma il Vecchio — who laboured with Giorgione and Titian for the regeneration of Venetian art — painted a picture, now in the Academy of Florence, which is called Christ, with the Apostles, in the Act of Blessing a Woman. Judas is not present, and the eleven who witness the

PALMA VECCHIO. — CHRIST HEALING A WOMAN.

scene are interesting by reason of the difference of character expressed in their faces. The woman is kneeling, and Peter, who stands next Jesus, is a venerable and most attractive figure; he extends his hand as if recommending the woman to the mercy of Christ.

The kneeling woman, with clasped hands, and an expression of suffering and anxiety in her face, looks up at Jesus, whose hand is raised in benediction. A second woman supports the first and regards Jesus with a beseeching look.

The scene of this picture is within the Temple, and it probably represents the healing, on the Sabbath Day, of the woman who had been "bowed together" for eighteen years. "And when Jesus saw her, He called her to Him, and said unto her, Woman, thou art loosed from thine infirmity," thereby incurring the anger of the ruler of the Synagogue.

Pictures of the Woman Taken in Adultery are almost numberless. The subject appeals to humanity, as showing our Lord to be a wonderfully tender and sympathetic friend in all circumstances, and as teaching the great lesson of compassion toward those whose weakness leads to sin and misery.

Jesus was teaching in the Temple when the woman was brought before Him by His enemies. The law of Moses commanded that an adulteress should be stoned. Christ was significantly reminded of this, and was then asked, "But what sayest thou?"

Jesus first stooped down and with His finger wrote on the ground, as though unconscious of what had been said, then, rising, spoke those words of tremendous scope and purport: "He that is without sin among you, let him first cast a stone on her," and again He stooped down and wrote.

This is the moment usually reproduced in pictures. An ancient tradition teaches that Jesus wrote out a list of the sins of the scribes and Pharisees, and so miraculous was the writing that each accuser knew that his especial sin was noted, and stole away, until, as St. John relates, Christ and the woman alone remained. Then Jesus arose, and asked, "Where are thine accusers? hath no man condemned thee?" She said, "No man, Lord." And Jesus said unto her, "Neither do I condemn thee; go, and sin no more."

In the Pitti Gallery is Lodovico Mazzolini's picture, small and charming in spirit. Five accusers have brought in a young and beautiful woman, who stands before Jesus with bowed head; an old woman kneels beside her, raising clasped hands to Christ. The writing has already been done, and an old Pharisee — holding spectacles to his eyes — is kneeling to read

the words. Already one accuser is stealing away.

Bonifazio Veronese, in his picture in the Borghese Gallery, Rome, has represented twenty figures at least. Christ is rising from writing and points to the words on the ground. A group of Pharisees is behind Him, while the woman, supported by a venerable man, surrounded by others, and guarded by a soldier, is facing Jesus.

From the background steps ascend to a cloister, where two witnesses watch the scene below. This work is impressive, and the story is simply and directly told.

Rocco Marconi, who painted early in the sixteenth century, represented this subject in a picture, showing the figures above the knees. It is in the Academy of Venice. Christ, standing in the centre, points to the writing, turning toward a group of five men at his right, the one

nearest Him seeming to be the chief accuser. On the left is the woman, small, young, and not beautiful· a soldier is behind her, and a little farther back is an old man, who reaches out and grasps the arm of the woman. There is a variety of type and expression in the faces of the men. Jesus is represented as pale and sad, with long curling hair and a beard; His hands are well painted, as are others in this picture, and the whole work is serious and impressive.

In the Brera, Milan, is Agostino Carracci's picture, representing the moment when Jesus said, "Whoever is without sin." The head of Christ is weak and insufficient; the woman is lovely, and, like this artist's work, the picture is delicate and highly finished in technique.

Titian painted this subject frequently. In the Grosvenor Gallery is one of his in which the figures are little more than

half-length. Jesus is seated; it is said that two of the figures behind Him are portraits of Venetian senators. The accusers, who look extremely Pharisaical, are opposite. The woman is a voluptuous beauty, and the Christ is wanting in dignity and seriousness.

In Brescia, in the Church of St. Afra, is a repetition of the subject, by Titian. It is so well preserved that some critics believe it to be in its original state, having suffered nothing from retouching. The figures are half-length; Jesus is grave, and has a compassionate expression; the woman is lovely, and has her eyes cast down, as if ashamed in presence of the purity of Christ. The colour is of Titian's best, but, while this work is generally attributed to him, there are some authorities who believe it to be by Giulio Campi; the weight of testimony, however, is in favour of Titian.

Still other pictures of the *Donna Adultera*, by Titian, are one in the Vienna Gallery, one in the Royal Palace at Loreto, and one in the Corsini Gallery, Rome. The last is not well authenticated.

Tintoretto's large picture, in the Dresden Gallery, is a wonderful work. Christ is seated in the midst of a temple, and turns to the left, toward the woman and her accusers. On the right is a group of people, while many others are entering through an arched door, at the head of a staircase at the back.

In front of each side group, on the floor, are sick men waiting to be cured; one is supported by a woman, the other rests on a cane. It is the moment when Jesus calls on one without sin to cast the first stone. This is a gorgeous and most effective work.

A second picture by Tintoretto is in

the Academy of Venice, treating the subject quite differently. The figures are numerous and seen at half-length. The woman is in the midst, and Jesus, seated on her left, turns from her to address one of the accusers. This is a wonderful picture of Christ; dignified, sweet, and such a man as one would confide in unhesitatingly. The accusers number twelve; little more than their faces are seen, with the exception of an old man, who is beside the woman, talking to her.

At Leigh Court, England, is Rubens's picture of the Adulteress. The woman is at the left of Christ, in the centre. On her right are a tall Pharisee and a corpulent priest; it has been said that Rubens intended this couple to represent Luther and Calvin. A third prominent figure is said to be a portrait of Otto Venius, the master of Rubens. The

HOFMANN — CHRIST AND THE ADULTERESS.

woman has the decency to cast her eyes on the ground, although she is a voluptuous beauty of the Flemish type. The Christ is far more exalted in bearing and also more spiritual than is usual in the works of Rubens.

In the National Gallery, London, is Rembrandt's small picture of this subject. In spite of its limited size there are many figures. The woman is weeping, and half kneeling at the foot of the steps leading to a splendid altar, around which are priests and worshippers. Christ wears a yellow robe; the accusers are before Him; a Roman soldier is conspicuous by his dress and weapons; fifteen figures are seen. This beautiful picture is noticeable for the expression of the faces, and for the unusual employment of light and shade.

In Poussin's picture, in the Louvre, the scene is represented as occurring in a

public square, surrounded by edifices of architectural excellence. The woman, weeping, kneels before Christ, about whom the scribes and Pharisees are gathered. Two of these are stooping to read what Jesus has written, and from each side an accuser is already hastening away. In the background a woman is seen with a child in her arms.

In the Luxembourg is Emile Signol's picture of Christ and the Woman, when left alone. It was painted in 1840, and is familiar through reproductions. The woman is kneeling and abjectly hiding her face in her hands. The rich braids of her abundant hair partly conceal her shoulders, from which her chemise has fallen. The Saviour, standing and looking away from her, bids her "go, and sin no more." At his feet on the pavement is written, "*Qui sine peccato est vestrum primus in illam lapidem mittat.*" This

picture added greatly to Signol's fame as an artist.

Pictures of Christ at the House of Martha are very interesting. In Luke x. 38–42 we read the account of how Martha received Him into her house; how she was anxious about domestic affairs, complaining to Jesus of Mary's idleness, and begging Him to bid her to serve also. To this Jesus replied: "Martha, Martha, thou art careful and troubled about many things: But one thing is needful: and Mary hath chosen that good part, which shall not be taken from her."

Allori's picture of this visit of the Saviour, in the Vienna Gallery, is very attractive. Through a wide doorway a well is seen near at hand, from which a maid is drawing water, while in the landscape beyond, men and animals are seen engaged in agriculture.

Within the house Christ is sitting beside a table, talking earnestly, with raised hand, to Mary, who is kneeling before Him and listening as though each word were most precious. On the table are bread and fruit, and Martha is bringing a tray with water-bottle and glasses. Both women are carefully dressed, although Mary's abundant hair falls on each side of her neck, while Martha's is carefully arranged and partly covered by a cap. Mary, as she kneels, rests her hands on a large book. Near her is a small jar, such as might have held the ointment when Mary anointed the feet of the Master; this symbol is rarely omitted from pictures of the Magdalene.

Francesco Bassano's picture of this visit, in the Pitti Gallery, is quite different. Here we see the kitchen of the house, also with a wide doorway, showing the landscape beyond. In one corner is the

chimney-place, where a maid is busy, cooking over a brisk fire. In the opposite corner a boy is selecting fish from a basket; near him a cat is drinking from a bowl, while a dog closely watches her. Not far from the chimney-place is a table prepared for a meal, at which Lazarus is already seated and appears to be directing the cook; there are also, here and there, many small objects such as belong to kitchens.

Opposite the table, on the side of the room, is a doorway through which Jesus is entering; His nimbus is of brilliant rays, like flames. Mary is kneeling to receive Him, while Martha bows before Him, with hands outspread as if in welcome. This work is more interesting than beautiful, and is a fine example of Bassano's manner.

An extremely interesting modern picture of this subject is by Henri Siemi-

radski. It represents the outer court of Martha's house, where Jesus is sitting on a stone bench, talking to Mary, who sits on the ground before Him, with her hands clasped on her lap, and an air of fixed attention. Beyond them is a landscape that reproduces the scenery about Bethany and Jerusalem with marvellous likeness. At one side of the picture are the steps leading up to the house, the door of which is open. At the head of these steps, on a broad space shaded by an arbour covered with vines, is a table prepared for the supper. On one side of this platform is the well, so arranged that water is drawn here. Martha, with a pitcher in her hand, stands on the steps, watching Jesus and her sister. Below her fowls are feeding.

This picture is extremely Oriental in effect. The long, black, curling hair of the Christ, the embroidery on Mary's robe and head-dress, the large hoop earrings

SIEMIRADSKI. — CHRIST AT THE HOUSE OF MARTHA.

and the strings of coins above her forehead, the large beads about her neck, Martha's dress, and the dark skins of Jesus and the sisters are as pronounced in their suggestion of the Holy Land as are the cacti showing above the wall, and the scraggly olive-trees in the distance. It is to me the most satisfactory picture of this subject that I know, because it impresses me as picturing something very like what the reality may have been.

In a picture of this subject by Carl Gottlieb Schönherr the three figures are in an open porch, through the arches of which the country is seen. Jesus stands on one side with His hands extended in gesture; Mary, on a low seat, rests her elbow on her knee, and her head on her hand as she looks up at the Master. Martha stands beside Mary, her dress indicating her household labours; she has a dish and a pitcher, but has

stopped to listen to the words of Jesus. This picture is free from exaggeration, and very pleasing.

The single figures of Mary Magdalene are so numerous and so easily recognised that I shall describe but few of them separately. Her special symbol is the jar of ointment, nearly always with her. Her dress when red expresses love; when violet, penitence and mourning; when blue, constancy; she sometimes wears a violet tunic and red mantle. There are pictures in which her hair is dark, but it should be golden and abundant. She is sometimes represented as a beautiful, young, sensuous woman, and again as a wasted penitent. The book, skull, and crucifix are often seen beside her. She is portrayed as reading, weeping, and praying; in short, no other heroine of the Bible has been so variously represented; the volumes which

ANDREA DEL SARTO. — THE MAGDALENE.

have been written, the numberless sermons which have been preached, the learned arguments of tongue and pen, the wild and imaginative legends, which have, each and all, essayed to give and establish the truth concerning this woman, have left her, in the heart of the world, what the Gospel alone and unaided makes her, — a sinning and repentant woman, forgiven by our Lord, — a glorious beacon of hope shining through the ages, silently comforting every contrite Magdalene, recalling the words of Jesus to that other sinning woman, "Neither do I condemn thee; go, and sin no more."

The Reading Magdalene, by Correggio, in the Dresden Gallery, is a famous and much admired picture. In the same collection is Battoni's representation of the same subject. These are too familiar to require description, but there are some interesting facts connected with that by

Correggio. It was painted for the Dukes of Este, and was so prized by them that they framed it in silver studded with gems, and when they made journeys this picture, in a casket, was taken with them. Later it came into the possession of the King of Poland, who had it encased more safely, as he thought, but in 1788 it was stolen. A reward of a thousand ducats being offered for its discovery, the thief declared himself and restored the Magdalene.

The half-length and best pictures of the Magdalene are almost numberless. Among these is that by Carlo Dolci, in the Uffizi, representing a beautiful woman, with flowing hair, rich dress, and jewels; one by Domenichino, in the Pitti, half-length, with clasped hands resting on a stone balustrade; a half-length by Vandyck, in the Vienna Gallery; by Guido Reni,— whose pictures of this Mary are beautiful,

but not spiritual, — a bust in the Louvre, a half-length in the National Gallery, London, and a second in the Louvre which represents her before a crucifix in a grotto.

In the gallery of the Vatican, Rome, is the kneeling, mourning Magdalene, by Guercino. Two angels are beside her, one of whom shows her a nail from the cross, while the crown of thorns is beside him. The second angel points to the sky, where two cherubs appear.

Murillo painted several Magdalenes, one of these being in the Academy of San Fernando, and a second in the Museum of Madrid. That by Rubens, in the Vienna Gallery, represents her in a rich satin costume, with clasped hands and streaming eyes, trampling a jewel casket under her feet, while a figure in black, seated behind her, typifies the calm of a religious faith.

Half-lengths by Titian, in the Hermitage, St. Petersburg, and the Pitti Gallery, are intended for penitents, but the figures are not in harmony with this thought, nor with the upturned eyes, flooded with tears. Veronese also painted a penitent Magdalene, now in the Madrid Museum. She is kneeling in the desert, with arms crossed and eyes raised to heaven. Guercino's Magdalene, in the museum at Naples, represents a very beautiful woman.

I have a list of fifty other Magdalenes, and there are doubtless many of which I know nothing.

The Raising of Lazarus is often depicted with many figures, as in the picture by Sebastian del Piombo, in the National Gallery, London, in which there are about forty men and women. Mary is kneeling before Jesus, in the foreground; Martha, standing behind her, turns away from the

HENNER. — THE REPENTANT MAGDALENE.

newly risen brother, as if overcome by the sight of him. This very interesting work was painted in rivalry with the Transfiguration of Raphael, and it is said that Michael Angelo aided Sebastian, even making sketches for some of the figures. It was executed for Giulio de' Medici, and placed in the Cathedral of Narbonne, since which it has passed through the Orleans and Angerstein galleries, until, in 1824, it was placed in its present position.

Guercino, in his picture in the Louvre, shows but eight figures; of these two are necessary attendants. Christ extends his arms toward Lazarus, from whom the grave-clothes are being removed; Mary is kneeling, and Martha stands by the sepulchre with two disciples.

A second picture of this subject is in the Louvre, by Jouvenet. Jesus, with the sisters kneeling beside Him, stands on the steps of the tomb and stretches His hand

toward the brother, who is rising from the sleep of death, and is aided by men with torches. There are many witnesses present. This picture was copied in Gobelin tapestry by command of Louis XIV., and presented to Peter the Great when he visited Paris.

In the Berlin Museum is the same subject, by Rubens; in the Antwerp Cathedral, by Otto Venius; in the Dresden Gallery, by Lucas Cranach; in the Academy of Venice, by Bassano; in the Turin Gallery, by Rubens, while many others are met by the traveller in various churches and galleries.

The Feast in the House of Simon has been represented by famous artists. The picture by Rubens, in the Harrach Gallery, is full of life and action. Christ and Simon, at the ends of the table, are so seated that their figures are seen from the

front, where the Magdalene kneels, anointing the feet of our Lord, who is speaking, perhaps saying those comforting words to Mary, "Verily, I say unto you, Wheresoever this gospel shall be preached throughout the whole world, this also that she hath done shall be spoken of for a memorial of her."

Simon has turned toward Mary and watches her in surprise; those who sit at meat are greatly excited, and are putting their heads together in conversation, while Judas watches Mary with a scowling face. Behind the table, servants are bringing in dishes, one bearing a fowl with wings and comb in place, making an effect indicative of the luxury of the feast.

There are other splendid pictures of this scene in the Brera, Milan, the Louvre, and the Turin Gallery, all by Veronese. They are large, and rich in architectural effects and in all the ap-

pointments of the table, producing the sumptuous effect which Veronese loved. In each of these the Magdalene is anointing the feet of Jesus. In that of the Louvre Judas has risen to protest against the waste of the precious ointment, while all the company evince great surprise at the unusual conduct of Mary.

The picture in the Louvre is interesting as having been the first picture permitted by the Venetian government to leave its territory. It was presented to Louis XIV. by the Republic of Venice in 1665. Like all the scenes in the life of Mary Magdalene, the subject of this picture is easily recognised.

Before continuing her story as told in Art, I will here speak of the Dream of Pilate's Wife, just before Christ was brought before Pilate for judgment. So much was she disturbed by her dream,

that even when Pilate was in his judgment seat, she sent to him, saying, "Have thou nothing to do with that just man: for I have suffered many things this day in a dream because of him."

There are few pictures of this subject; the most notable one that I know is by that powerful and original master, Gustave Doré, and is dated 1874. At the extreme left is a staircase, at the head of which the interior of a room is visible, in which is a couch, tumbled as if some one had just risen from it. Descending the stairs is Pilate's wife, a lovely woman, whose face is sad and troubled; her right hand is pressed to her brow as if she were attempting to think clearly; beside her is an exquisitely beautiful angel, who whispers in her ear. The remainder of the picture illustrates the dream, and shows Christ standing amidst His executioners, some of whom are holding the cross.

Many figures are massed about Him, while a kneeling woman — probably the Virgin Mary — clasps His hand, and is apparently begging His life of His executioners; a second woman is near her. Above, in the sky, is a burst of vivid light, in the midst of which a cross is seen, while many angels are flying through the air.

This is an excellent example of Doré's style. Doubtless he was an imitator, but to what he borrowed from others he added the striking suggestions of his own peculiar conception of his subjects, and, moreover, so fruitful was his imagination that he could repeat a subject again and again, and each time produce a picture so different from the preceding as to be surprising. His productiveness proved his misfortune, since he used it for money making and subjected himself to severe criticism.

GUSTAVE DORÉ. — THE DREAM OF PILATE'S WIFE.

Of all his pictures, the Neophyte, and this Dream of Pilate's Wife seem to me the best. In this last the importance of the *motif*, the massing of numbers, the remarkable effect of chiaroscuro, and the swift, exciting movement of the company in the clouds are all remarkable and astonishing in their effect, when executed by an artist of whom a well-known critic can say, "Doré's art is great. Is it good?"

To return to Mary Magdalene in Art, she is represented in pictures of the Crucifixion. We know that she was present, as it is so related by the Evangelists, and St. John tells us (xix. 25), "Now there stood by the cross of Jesus, his mother, and his mother's sister, Mary, the wife of Cleophas, and Mary Magdalene."

In the picture by Vandyck, in the Mechlin Cathedral, the Magdalene is at the foot of the cross; in that by Murillo,

in the Hermitage of St. Petersburg, at the foot of the cross she embraces the feet which she had before anointed; in that by Rubens, in the Antwerp Museum, she is noticeable for her expression of horror as she watches the soldier who pierces the side of the crucified One; in this scene she is also frequently represented as fainting.

In the Descent from the Cross, and in the Entombment, the Magdalene is also represented. In the wonderful Descent by Rubens, in the Antwerp Cathedral, the kneeling Magdalene supports the feet of Christ as the body is lowered by the men above; in that by Fra Bartolommeo, in the Pitti, she embraces the knees of the dead Christ; in that by Rembrandt, in the Munich Gallery, she sustains the swooning Virgin Mary; in that by Andrea del Sarto, in the Pitti, she kneels beside the body with St. Catherine; in that by

Daniele da Volterra, in the Church of Trinità de' Monti, Rome, she supports the head and shoulders of the Virgin, who is prone upon the ground; and in that by Raphael, in the Borghese Collection, painted by him at the age of twenty-three years, the Magdalene is a beautiful young woman, who, stooping, extends her arms to support the Virgin Mary. The whole figure, with its lovely head and rich, braided tresses, is most attractive.

This list could be much lengthened, but as the Magdalene is always recognisable in these subjects I will leave it here.

In pictures of the Pietà, signifying Pity and Compassion, a scene not mentioned in the Bible, but frequently met in churches and galleries, the Magdalene appears less frequently, and the Virgin Mary alone is with the body of her dead Son.

Both St. Matthew and St. Mark recorded the presence of Mary Magdalene

at the Entombment of Christ. The first Evangelist says, "And there was Mary Magdalene and the other Mary sitting over against the sepulchre." And St. Mark, "Mary Magdalene and Mary, the mother of Joses, beheld where he was laid."

In the Vatican Gallery is Michael Angelo Caravaggio's Entombment, in which three Marys are seen; the body of Jesus is borne by St. John at the head and Nicodemus at the feet; the women are the only witnesses. This is considered as Caravaggio's masterpiece.

The most famous of Garofalo's large works represents this subject, and made an important feature of the collection of the Palazzo Borghese, Rome. Here the Magdalene moves close beside the body of Christ as it nears the tomb, while the other women are farther behind.

In the Entombment by Il Rosso, in the

Louvre, and in those by Titian in the same gallery and in the Madrid Museum, Mary Magdalene is present.

According to the Gospel of St. John on the first day of the week after the Crucifixion, Mary Magdalene went to the sepulchre *alone*, and finding that Jesus was not there she went and told Peter and John. Returning, and standing without, weeping, Mary saw two angels within, who asked why she wept, and when she had answered, "Because they have taken away my Lord, and I know not where they have laid him," she turned away, and Jesus was standing near her, but she knew Him not.

When Jesus perceived that she did not know Him, — for she took Him for a gardener, — He called her, "Mary," and at once recognising Him she exclaimed, "Rabboni!" or Master.

The other Evangelists speak of two and

of three women who went early to the sepulchre. Thus artists are warranted in depicting this scene in more than one way, but Mary Magdalene is always present.

Rembrandt painted a picture of Christ Appearing to the Magdalene, now at Buckingham Palace. It represents Jesus as a gardener, in a white dress and straw hat, carrying a spade. It is an early morning hour; in the background is the entrance to the sepulchre, within which the angels are seen. At a distance two disciples are approaching.

The pictures of this appearance of Jesus to the Magdalene are called the *Noli me tangere* (touch me not), as these were Christ's words to her. Fra Angelico painted this scene in his Convent of San Marco, Florence. It is in his simple, sweet manner. Mary kneels before the sepulchre, and extends her hands toward

Jesus, who draws away with a gesture in accord with His words. Jesus has a spade, no hat, but a large nimbus.

Titian's picture of this subject is in the National Gallery, London, and represents a beautiful landscape, in the foreground of which the Magdalene kneels and raises her hand to touch Jesus, who, slightly bending, draws back His robe.

When, after the Resurrection of Christ, His apostles went forth to preach His doctrines and establish the Christian faith (Acts iv. 32), it came to pass that "the multitude of them that believed were of one heart and of one soul: neither said any of them that aught of the things which he possessed was his own; but they had all things common. . . . Neither was there any among them that lacked: for as many as were possessors of lands or houses sold them, and brought

the prices of the things that were sold, and laid them down at the apostles' feet: and distribution was made unto every man according as he had need."

But, contrary to this custom, Ananias and Sapphira, his wife, having sold their possessions, brought to the apostles a part of the price only, and when Peter, who perceived the truth, accused Ananias of lying to the Holy Ghost, the man fell dead and was carried out and buried.

Later, when Sapphira came before Peter, and he asked concerning the price of the land, she told the same falsehood that her husband told, and "Peter said unto her, How is it that ye have agreed together to tempt the spirit of the Lord? behold the feet of them that have buried thy husband are at the door, and shall carry thee out. Then fell she down straightway at his feet, and yielded up the ghost, and the young men came in, and

found her dead, and carrying her forth, buried her by her husband."

Poussin's large picture of the Death of Sapphira is in the Louvre. St. Peter and two other apostles are on a raised platform at the right. Peter stretches his hand toward Sapphira, who has already fallen, but is still alive. A man and woman have hastened to her aid, and the man is apparently interceding in her behalf. A man and two women, one of whom carries a child, are watching the scene with gestures of surprise and horror.

The account of the Raising of Tabitha, by the Apostle Peter, is given in the Acts of the Apostles (ix. 36–42.)

Peter was at Lydda, and his presence was known to the Christians of Joppa, which was near by, and was the home of Tabitha, who was also called Dorcas, and was a woman "full of good works."

At the time of Peter's coming Tabitha was ill and died, and the Christians about her sent to Peter begging that he would come to Joppa. When he reached the house of mourning he found there a company of widows, weeping and showing the garments which Dorcas had made for them.

Then Peter, having sent them all away, knelt and prayed; and turning to the dead said, "Tabitha, arise, — and she opened her eyes: and when she saw Peter, she sat up. And he gave her his hand, and lifted her up, and when he had called the saints and widows, presented her alive."

Among the precious frescoes of the Brancacci Chapel in the Carmine, Florence, there is a picture of this miracle by Masolino da Panicale, the teacher of the great Masaccio. He painted in the first half of the fifteenth century. Masolino seems to have lost his own fame in that

of his more distinguished pupil; indeed, even the frescoes called by his name, in the Brancacci Chapel, have been attributed to Masaccio by some authorities, by which we may judge that a great similarity existed between the works of the master and pupil. Crowe and Cavalcaselle, comparing the frescoes here with those that Masolino is known to have executed elsewhere, give the preference to Masaccio.

The scene in which we are interested here shows a street with large, fine buildings in the distance. In the foreground, on each side, are houses, the lower rooms of which are quite open and exposed to view. In one of these is Tabitha, who has just awakened from death. She sits on her bed, while St. Peter stands behind her with hands outstretched above her.

Two of the widows whom she has benefited kneel on one side; two men stand near, one of whom wears the dress of an

apostle, and is evidently in sympathy with St. Peter; the other, a Pharisee, with an ugly face surmounted by a large turban, is making a gesture of contemptuous disbelief. Outside stand two disciples, and other persons are moving about the street. At the house opposite Tabitha's, two disciples are talking with a crippled man; thus there is a great variety in the treatment of this scene, while there is no confusion whatever.

Crowe and Cavalcaselle remark that "nothing can be finer than the group of men and women by the sick-bed in which Tabitha revives at the bidding of St. Peter;" in short, this is an unusually fine example of the art of the early fifteenth century.

In the Dresden Gallery is Karl Gottlob Schonherr's picture of this subject, dated 1855.

In the Pitti is Guercino's representation

of this miracle. Tabitha is here lying on a bier, and her weeping friends surround her. St. Peter, and the messenger who has been sent to him, are just arriving. The messenger points to the bier, and St. Peter has raised his right hand, as in command, but Tabitha has not yet awakened.

THE WOMEN OF THE PARABLES.

When Jesus spoke in parables He imparted such an element of actual life to the imaginary people whom He pictured for the illustration of the truth He was teaching, that they seem as real to the reader of the New Testament as many of the living men and women mentioned in the Gospels and the Acts of the Apostles.

For example, one frequently hears the ten virgins and the woman who would sweep her house to find the lost piece of silver, referred to as if these women had

been as truly existent as the daughter of Jairus, or even more so, since the lessons drawn from these parables are more applicable to the experiences of every-day life than any that result from miracles.

Pictures of the Wise and Foolish Virgins are somewhat rare, but they have been occasionally represented from a very early period of Christian art to our own time. This parable is symbolic of the last judgment, and as in representations of that subject, the wise or good virgins, with flaming lamps, are on the right, while the foolish, like the wicked, are on the left, frequently with their lamps inverted to show their emptiness.

During the Middle Ages the Ten Virgins were frequently used in the exterior decoration of churches; the subject is easily recognised by the lamps, which must be represented. A difference in the costumes is not unusual, the wise women

being modestly robed, and even veiled, as above the north door of the Cathedral of Chartres, while the foolish maidens are far more frivolous in their attire.

The most pleasing representation that I have seen is in the porch of the Bride's Door in the Church of St. Sebald, Nuremberg. These statues are refined in conception; the foolish virgins are already repentant; their heads are bowed, and their lamps so held as to disclose their negligence. The wise virgins have a peaceful but serious seeming.

It is principally on old French and German cathedrals that the virgins are represented, as at Rheims, Amiens, Strasburg, Fribourg, Berne, and so on.

Pictures of the subject are rare; they sometimes make an episode in representations of the last judgment. The wise women, with flaming lamps, are admitted to paradise with other holy women, while

their foolish companions are turned in an opposite direction.

In the ancient *Speculum Salvationis* the scene is thus pictured. Jesus stands on a platform, to which flights of steps lead on opposite sides. He takes the hand of the leader of the wise, and directs her course to his right, where an angel waits to welcome her. The foolish, who have also reached the platform, are descending the steps on the opposite side, with lamps reversed, and at the bottom they step into the open mouth of a dragon, from which flames arise.

Carl Piloty painted a very elaborate picture of the Ten Virgins. In the foreground is a basin, into which the water from a fountain flows, while lovely flowers grow on its border and blossom luxuriantly.

Just back of this is a platform, the steps to which are strewn with flowers. The

PILOTY. — THE WISE AND FOOLISH VIRGINS.

foolish virgins have ascended and been rejected; two are passing down the opposite side into a path which is visible for a short distance and is then lost to sight behind the spreading trees of the background; a third has thrown herself down in despair, and rests her head on her arm, concealing her face, but showing her hair loaded with strings of pearls, while her costume is rich and her jewels fine; a fourth, just leaving the platform, has her hair flowing free and ornamented with flowers, — she is leaning backwards, and pressing her hands on her forehead, a picture of despair. The fifth kneels, and clasps the hand of a wise virgin, who stands on the platform in the costume of a bride, and holds her blazing lamp on high with her free hand.

The four other wise maidens make a lovely and joyful group as they pass to the right. They wear garlands and jewels.

All the lamps burn brightly; the youngest shields hers with a gauzy scarf, that it may not be blown out by the breeze; another, kneeling, pours oil in her lamp, though its flame is still clear. Near this group a hound watches the scene intently.

Piloty indulged in theatric effects and bestowed great attention on details. In his famous Death of Wallenstein he finished the carpet and other accessories too carefully, and his Thusnelda at the Triumph of Germanicus, — Pinacothek of Munich, — for which the Emperor of Germany paid thirty-five thousand florins, is open to the same criticism. But here, while each flower and pearl, each fold and fringe has been carefully studied, the carefulness is suited to the subject and recalls to me Atkinson's critique in the *Art Journal* of October, 1865:

"In this art, whatever be its worth, Piloty is a master, — what a baton is to the

conductor of an orchestra, what a bow is to the leader of violins, such is the brush in the hands of this painter. Manipulation so dexterous, and for detail so minute, does not stop with the delineation of form: it goes on even to the illusive imitation of surface. Texture is got by loaded solid paint, transparency by thin liquid wash. As an example of the former method, look at the crumbled and calcined ruins of Nero's Golden House. Gaze, too, when next in Munich, on the glitter of that diamond ring which dazzles on the hand of Wallenstein."

Martin Schoen, who lived from 1420 to 1488, may be called the father of German engraving. He made a series of prints in which the ten virgins are represented separately. They have all the graceful quaintness and charm of Schoen's style, and as they are rare and valuable they have been frequently copied; it is not

unusual to see the copies in collections of prints.

The parable of the Lost Piece of Silver has not been a favourite subject in Art. In the Dresden Gallery there is a series of eight small pictures illustrative of the parables, by Domenico Feti, in which this subject appears, and a second picture of it, by the same artist, is in the Pitti Gallery. It is treated in a realistic manner, that in the Pitti showing a poor room in which are a table and a stool, both overturned; also a ewer and basin, a wooden box, and some linen. A woman is carefully examining the floor by the light of a candle; she is very much bent and lost to everything but her search. So poor and plain is it all, that one wonders who "her friends and neighbours" can be, whom she can call to "rejoice" with her if the lost drachm is found.

MILLAIS. — THE LOST PIECE OF SILVER.

The same subject by Millais is far more interesting and agreeable. Little of the apartment is seen, and through an open window a moonlit landscape is visible. The woman, in the usual dress of the Oriental working woman, with her veil thrown back, has in her right hand a large, coarse broom, and leans on the handle while bending over to search the floor by the light of a flaming candle, held in her left hand. She is not old, and has a slender figure and aquiline face. The room is in shadow, with the exception of the woman's face, bending over the candle, the hand that holds it, and that portion of her dress and of the broom-handle directly back of the candle. The contrast of the darkness within with the clear moonlight without produces a most pleasing effect. This picture, so simple in composition, is artistic throughout, and unusually attractive.

CHAPTER VII.

HEROINES OF THE APOCRYPHA.

WHILE the Apocrypha is not regarded as Scripture by a portion of the Christian Church, another portion hold that parts of it belong to the Sacred Book. Certainly many artists have so regarded it, if we may judge by the multiplication of the works which illustrate the stories of Tobias, Judith, and Susannah. The first of these is one of the most romantic and beautiful of the histories that have been told in Art, while a knowledge of the three is necessary for those who wish to see and enjoy the pictures of European collections, where representations of these apocryphal subjects are numerous.

The Apocrypha is considered historically valuable by theologians, giving light, as it does, on the condition of the Hebrew nation from the time of the Old Testament to the coming of Christ. Protestants, however, apply to it the term *Pseudepigrapha*, or spurious writings, while the Catholic Church uses the term *Antilegomena*, things spoken against.

When applied to the New Testament this term points to certain portions not accepted by the early Church which are now canonical. Another term descriptive of these last-mentioned books is *Deuterocanonical*, belonging to a second canon, and while accepted later they are regarded as of equal authority.

The Catholic Church accepts the books of Tobias and Judith, and adds the stories of Susannah and Bel and the Dragon to the book of Daniel as it stands in Protestant Bibles. The Church of England

considers the apocryphal books as useful to be "read for example of life and instruction of manners, but yet doth it not apply them to establish any doctrines." They are wholly rejected by the dissenting churches of England, and are not in use in the Protestant churches of the United States.

The story of Tobias relates that his parents, Tobit and Sara, had been carried into captivity by the Assyrians, suffering many things, and at length Tobit became blind. He then desired his son Tobias to go into Media to demand the payment of ten talents that he had loaned there. After due preparation Tobias was about to leave his parents, and the three were grieving over the separation, when the Archangel Raphael — whom they took to be a man like themselves — offered to act as guide to the young man, and in the end — the details of which do not belong

here — Raphael cured Tobit of his blindness.

As Tobias, with his heavenly guide, proceeded on his journey, they came to Ecbatane, and Raphael told the youth that they would lodge with Raguel, — a cousin of Tobit, — who had but one daughter, whom the angel intended to be the wife of Tobias. Hearing this, Tobias was greatly alarmed, as he knew that the daughter of Raguel, who was called Sara, like his mother, had been seven times wedded; and she being persecuted by an evil spirit, her seven husbands had been killed by the fiend as soon as they entered the bridal chamber.

Raphael, however, assured Tobias that the Lord intended that Sara should be his wife, and promised the youth that if on entering the chamber he would burn a portion of a liver of a fish that they had caught on their journey, the smoke would

banish the evil spirit, who would then return no more.

When, after reaching Raguel's house, Raphael asked for Sara as a wife for Tobias, her father hesitated, but the archangel reminded him that by the law of Moses his daughter belonged to Tobias, and the marriage chamber was prepared.

Tobias followed Raphael's directions, and the evil spirit fled. Then Tobias and Sara knelt, and he prayed as Raphael had directed him, and Sara said Amen. When, in the morning, it was found that Tobias was alive and well, there were feasts and great rejoicings.

Raphael then went to Media for Tobit's money, and on his return, under his guidance — with the great wealth which Raguel bestowed on Sara — began the return journey.

When Tobit and Sara learned all that had happened, they went out to meet

their son's wife, and they and all the people were astonished by her beauty and her riches. Meanwhile the gall of the fish, used by Raphael's direction, had cured Tobit of his blindness, to the great joy of all.

Then Tobit desired to reward Raphael for his guidance of Tobias, and would give him much more than was his due, but Raphael, whose special duty is that of guardian angel, refused all reward, and told Tobit that his goodness and sorrows, and those of Raguel were known in heaven, and God had sent him to heal their woes. Then he added, "I am Raphael, one of the seven holy angels, which present the prayers of the saints, and which go in and out before the glory of the Holy One." Then Tobit and Sara fell on their faces, and the angel added, "Now, therefore, give God thanks: for I go up to Him that sent me: but write all

these things which are done in a book." And when they arose they saw him no more."

The greater number of pictures referring to this story represent Raphael and Tobias on Their Journey. They are beautiful; some, indeed, are famous, but these do not concern us here.[1]

Ferdinand Bol painted a picture of the Entrance of Tobias to the Bridal Chamber. The room is entered by a flight of steps, at the head of which stands Raguel, who has conducted the youth to the chamber, in which is an array of beautiful objects in gold and silver. Tobias is on the lowest step, and regards Sara, who is reclining on the bed, entirely nude.

Through a small opening behind the bed the evil spirit is seen, who is soon to be put to flight by the smoke. The room

[1] I have treated this subject in "Angels in Art," a volume of this series.

is in deep shadow; the only light comes from a hanging-lamp, and falls directly on Sara's figure, which is thus thrown into full relief, and has much the effect of some pictures of Venus.

In the representations of the scene when Tobit endeavours to reward the archangel, Sara, the mother, always appears, and in some cases the daughter also.

In the Louvre is the Angel Leaving Tobit, by Rembrandt. The scene is laid at the entrance to Tobit's house, and he, prostrate on the lowest step, does not see the flight of the angel, at which Tobias, kneeling beside his father, holds up his hands in amazement. The mother and young wife are just within the doorway; the former stands, but has her head bowed and hands spread as if in prayer. The bride, kneeling, clasps her hands and watches the ascent of the angel.

The entire picture is much in shadow,

but a vivid light falls on the back of the flying Raphael, who is not yet above the roof of the house; this light also illumines the head and back of the prostrate Tobit, and the face of the young Sara. The dog, at the feet of the women, appears to be in terror. It is a powerful work, and illustrates the characteristics of Rembrandt's manner.

The story of Judith and Holofernes was an inspiration to many painters and sculptors, and has been illustrated so excellently as to give it an enduring interest. It runs as follows:

When King Nabuchodonosor desired to conquer the Medes, and commanded his subjects to join the army for that purpose, the people refused to obey. Then, in his anger, the king swore that he would destroy those nations who did not acknowledge his sovereignty of the whole

earth, and he sent Holofernes, the chief captain of Assyria, to execute his vengeance, and exterminate those who scorned his authority.

When Holofernes came to the city of Bethulia he sat down to besiege it, and as the city was built on a mountain and was impregnable, he cut off the water which supplied it and hoped to conquer by this means. When all the water in the city was used, the women and children dropped with faintness, and even the men were ready to perish; the people then endeavoured to persuade Ozias, the chief of the city, that it was best to submit to the Assyrians.

But Ozias, who was a godly man, assured the people that God would deliver them, and said: "Let us wait five days, and if God does not send rain to fill our cisterns, neither deliver us in any other way, then we will deliver us up to the enemy."

There was in Bethulia a very beautiful widow named Judith, who was a devout woman, who, during the three years and four months of her widowhood, had fasted continually, "save the eves of the Sabbaths and the eves of the new moons, and the feasts and the solemn days of the house of Israel." She was very rich, not only in land and herds and money, but in jewels and rich apparel. She was also deemed wise, and Ozias and the chief men found that she disapproved of what they had done; she told them that God was not a man, to whom they could fix a time for action, and she declared her purpose of going forth with her waiting-woman, with the purpose of saving the city, believing that God would give their enemies into her hand.

Then, praying God to permit her to sway the heart of Holofernes, she arrayed herself in brave apparel, with sandals on

her feet, and put on bracelets, chains, rings, and other ornaments, and so decked herself as to be attractive to the eyes of all who should see her. She then gave to her maid a bag with figs, wine, bread, and parched corn, and took her way to the gate of the city, and Ozias and all who saw her wondered at her beauty, as did all men of the camp of Holofernes, when she appeared and demanded audience with the great captain.

When Judith was brought to him, Holofernes was in love with her from the first moment, but he also questioned her as to why she had come, fearing that she laid a snare for him. To him Judith related the wickedness of her people, and said that they were about to commit the last sin by drinking the wine of the Temple, and she, being sure of their punishment, had come to him; she then added that she would remain with him, going forth each

night into the valley to pray, and when the sin of her people was accomplished she would tell him, that he might go forth and easily conquer them.

Then Holofernes offered her food, which she refused, preferring that which she had brought with her; and when he said, "If thy provision should fail?" she assured him that before it was spent the Lord would do the things He had determined.

Holofernes assigned a tent to Judith, in which she dwelt with her maid, going forth into the valley each night. On the fourth day Holofernes made a feast, to which he invited Judith. She decked herself and went to his tent, and when the great captain beheld her marvellous beauty he passionately desired to possess her.

She consented to eat and drink in his company such things as her maid prepared for her, and declared that she was more honoured than on any other day of her

life. Holofernes drank much wine, and at length, when he was drunk, he sent away all his other guests and his attendants, and, being left alone with Judith, he soon fell asleep.

Then Judith, praying for strength from God, took hold of the hair of his head, and with his weapon, which was near him, she smote him twice on the neck and severed his head from his body. She then pulled down the canopy over him and gave the head to her maid, who put it in her bag, and the two women went into the valley as was their custom. Then they kept on to Bethulia, and Judith called to the watchman while still afar off; and when her voice was heard all the city hastened to hear what news she had brought.

Judith then showed them the head of Holofernes and commanded that, praising God, they should place it on the highest part of the city wall, and that in the morn-

ing every man should go forth as to battle, promising that fear would weaken the Assyrians and they would flee before the Bethulians.

In the morning, the servant of Holofernes knocked at the door of the tent, and having no answer went not in, thinking that Judith was still there; but at length, hearing nothing, he entered and found the headless body of his master. Then the Assyrians fled, and being pursued by the Bethulians, many were slain.

The tent of Holofernes was given to Judith, with all its rich appointments. Singing a song of triumph, she went to Jerusalem and gave all that she had received to the sanctuary. Judith lived a hundred and five years, and many men desired to marry her, but she would not, and when she died they of Bethulia mourned for her seven days, and buried her beside her husband.

In the Uffizi Gallery there are two pictures by Botticelli illustrating this story. One shows the Discovery of the Dead Captain; the drapery of the bed is in disorder, and the weapon with which he was killed leans against it; the corpse is nearly nude, as one of the officers draws the covering away. The door of the tent is open; four officers stand at the head of the couch, one of whom has buried his face in his hands, while the others, by gestures and the expression of their faces, manifest their amazement at what they behold. At the foot of the bed are three other figures, and before the door is a soldier in a splendid costume, riding a richly caparisoned horse.

This is not one of the best or most popular works of Botticelli, who especially excelled in depicting light, graceful figures in motion, and imparted to them a charm peculiarly his own, by which many of his

pictures are recognised at a glance. This quality is seen in the second picture in the Uffizi, the Return of Judith to Bethulia.

Here Judith and her maid are moving swiftly along a mountain path, below which is a camp in full view. The maid bears on her own head that of Holofernes, wrapped in a cloth, and placed in a shallow basket in such a manner that the dead face is in full sight directly above that of the woman.

Judith's face is not joyous, and her eyes express a pensive abstraction; her dress and jewels are carefully rendered, and the draping of her skirt, which has fallen about her feet, is distinctively Botticellesque. In one hand she grasps a falchion and in the other bears a small branch of olive.

The maid is a picturesque figure in a plain, but exceedingly graceful, dress; the ends of the veil twisted about her head and neck float out with her motion; her

BOTTICELLI. — JUDITH.

left hand is raised to steady her ghastly burden; with the right she draws up her skirt, that it may not impede her rapid steps; her whole figure exhibits the energy of a great emotion, and her face, as she looks at Judith, expresses reverent affection.

In this picture, Botticelli has not resorted to the horrid details of murder — for Judith's act was nothing else — that are frequently seen; as Maurice Hewlett has written: "In Botticelli's Judith, nothing but the essentials are insisted on; the rest we instantly imagine, but it is not there to be sensed. The panel is in a tremour. So swift and secret is Judith, so furtive the maid, we need no hurrying horsemen to remind us of her oath, 'Hear me, and I will do a thing which shall go throughout all generations to the children of our nation.' Sudden death in the air; nature has been outraged. But there is

no drop of blood, — the thin scarlet line along the sword-edge is a symbol if you will, — the pale head in the cloth is a mere 'thing:' yet we all know what has been done."

Perhaps the picture of Judith with the Head of Holofernes, by Allori, in the Pitti, is as widely known and as much admired, as any that represents her. It is said that the head of Holofernes, which Judith holds by the hair, at her side, is a portrait of Allori; that Judith represents Mazzafirra, who had deserted the painter for a richer lover, and that Abra, the maid, is like her mother.

The Judith is a very handsome woman, and, in representing her thus, one might question whether Allori did not do his mistress a favour rather than revenge himself on her; she wears a rich, loose, brocaded robe, bound about the waist by a large sash. The maid, behind Judith, her

head enveloped in a veil, leans forward and peers at Judith's face with an expression of combined fear and wonder, as if anxiously watching for the next action of her remarkable mistress.

This is Allori's masterpiece, and was painted for Cardinal Orsini. It was taken to Paris in 1799, and returned sixteen years later. There are several repetitions and studies of this picture in other European galleries.

Veronese, in his Judith, in the Vienna Gallery, represents a young Venetian lady in an exquisite costume, wearing a magnificent pearl necklace, while her hair is elaborately decked with the same jewel. She holds the head of Holofernes on her knees, her hands clasped about it, while she looks over her shoulder at the maid, who holds a bag to receive the ghastly object. The maid is much in shadow, and has the features of a ne-

gress. The tent of Holofernes is in the background.

A Judith by Philip Vandyck is in the museum at The Hague. The figures are half-length. Judith leans on a sword with her right hand, having the severed head in the left; she is about to drop this into a bag, held by an elderly maid. This is a good example of the works of this artist, which are seen in many Continental galleries, and are not worthy of great praise.

In the Pitti Gallery there is also a Judith by Artemisia Gentileschi, which is as attractive as this subject can well be. Judith stands facing the spectator, holding a sword over her right shoulder, while her head is turned to the left. The maid is facing her mistress, her back being seen; but as she too looks over her shoulder, her profile is apparent. The maid supports a basket, containing the head, on her hip. Both women are

young; Judith is not elaborately, but richly dressed; the costume of the maid is attractive and picturesque.

Artemisia Gentileschi went to England with her father, and there painted portraits in addition to her other works. Most of her life, however, was passed in Bologna and Naples. She was a friend of Guido Reni and was much admired. I know of no picture by her which is superior to this Judith.

In the Madrid Museum are three scenes from this story, by Tintoretto. The first represents Judith, falchion in hand, raising the covering of the bed from Holofernes, while the maid is behind her with a sack. The second shows Judith giving the head to the servant, and in the third Judith replaces the bed-covering, while the maid drops the head in the bag.

These are not representative pictures

of this master, but they fittingly illustrate the story of Judith.

Henri Regnault exhibited in 1869 a picture — now in the Museum of Marseilles — of Holofernes Lying in His Drunken Sleep, his neck being bare. Judith stands by prepared to strike the deadly blow. This is one of the strongest works of this most promising painter, who fell at the Battle of Buzenval, when twenty-eight years old. Five years before, he had won the *prix de Rome*, and this Judith and Holofernes was one of the pictures that he sent to Paris from Rome.

There is a picture of the same moment in the Louvre by Horace Vernet, who in his time was considered a wonderful painter. His facility in execution was phenomenal; it is said that many of his works were finished in the first painting and never retouched.

Donatello's statue of Judith, in the Loggia de' Lanzi, Florence, is a famous work by a famous sculptor, although not

one of his best. To me it is most unpleasing. Doubtless the Judith is a good figure for a woman who is executing her deed; it has an air of determined resolution entirely suited to the subject.

But the position of Holofernes, who is sitting at her feet, resting his head against her and awaiting her blow, one hand hanging supinely down while his murderess stands on the other, seems to me a violence of the artistic license which may be pardoned for the sake of the effect produced. When we recall the beautiful figures on the Pulpit at Prato, the Annunciation in Santa Croce, and the St. George on Or San Michele, Florence, we cannot forgive Donatello for such exaggeration of realistic anatomy as renders a work an absolute burlesque on himself.

The History of Susannah relates that she was the wife of Joachim of Babylon,

a very fair woman who feared the Lord. Joachim was rich and had a large house, to which the two judges frequently came, and there heard the suits at law.

In the year of the marriage of Joachim and Susannah, two new judges or elders were appointed, who were constantly at his house, and saw Susannah walking in her garden at noon, after the people had gone away. Each elder fell in love with the charming lady and watched her with lustful eyes, but carefully concealed these emotions from each other. At length, on a certain day, walking together after leaving Joachim's house, the elders separated, and each turned back hoping to find Susannah alone in the garden.

But unexpectedly each encountered the other there, and then confessed the all too apparent truth. They then made a plan to come again when Susannah was alone.

HENNER. — SUSANNAH AT THE BATH.

When the day arrived, they hid themselves, and soon saw Susannah enter the garden with two maids. The day being warm, she desired a bath, and bade the maids to fetch her toilet articles and then go out and shut the doors.

This being done, and Susannah prepared for her bath, the elders rushed out to her, and telling her that they were in love with her, threatened that if she did not favour them they would swear that they saw her in the garden with a young man, and that for his sake she sent her maids away.

Then Susannah perceived that she was straitened on every side, — if she consented to the elders it would be death to her, and if not, she could not escape their revenge; but trusting in the Lord rather than sin against Him, she cried aloud, and the elders began to cry and accuse her. One of them opened the doors, and the servants rushed in, and, hearing the accu-

sations of the elders, were greatly surprised, as no evil had before been spoken of their mistress.

The next day Susannah was summoned to appear before the elders and before Joachim. She came with her parents, her children, and all her kindred. The elders then commanded her to uncover her face, for they wished to be filled with her beauty, — and all her friends wept at this insult.

The elders swore that they had seen Susannah in the garden with a young man, after sending her maids away; that her conduct was most indecent, and that when they went forward to arrest the pair the young man had escaped.

As the elders were believed by the people, Susannah was condemned to death; but she cried unto God, declaring her innocence and begging that it should be made manifest.

Then a young man called Daniel cried out, "I am clear from the blood of this woman;" and when he was questioned as to his meaning he declared his belief that the elders had borne false witness, and it was determined to return to the place of judgment and permit Daniel to examine the elders separately.

This being done, the first was asked of what species was the tree beneath which he saw Susannah and her lover, and he said a mostic-tree; and when the second was called and the same question asked, he replied an holm-tree. Then the people cried out and praised God, who defends the faithful, and they put the elders to death. And Joachim and all the kindred of Susannah glorified the Lord, that no fault had been found in her; and from that day Daniel was greatly honoured in Israel.

The pictures of Susannah at the Bath

are numerous, and as the scene is a garden, and the old men are partly hidden in some obscure spot, the subject can scarcely be mistaken.

In the National Gallery, London, is a picture by Lodovico Carracci, in which Susannah, surprised by the elders, crouches to hide her nakedness, while the old men attempt to remove her remaining drapery.

Tintoretto painted this subject several times. Two of these pictures are in the Louvre, and the Vienna Gallery. In the latter, Susannah, quite nude, sits on the bank of the stream, wiping one foot, while the other is still in the water. Beside her are her clothes, combs, hairpins, rings, a mirror, and an ointment-jar.

The old men are peering at her from behind a thickly growing vine. The garden and the more distant landscape are pleasing in effect. Susannah has

a voluptuous figure, but her face is not beautiful; her hair is elaborately dressed, and she wears a rich bracelet on each wrist.

In the Academy of St. Luke, Rome, the same subject is represented by Veronese. Susannah is here a beautiful woman; she is seated on a low marble pedestal, and holds her drapery over her breast with one hand, while pushing the elders away with the other.

This subject is in the Corsini Gallery, Rome, painted by Giovanni Martinelli; in the Munich Gallery are three pictures of it; one by Domenichino, a second by Vandyck, and a third by Rubens; in the Dresden Gallery one by Luca Giordano; in the National Gallery, London, one by Guido Reni; in the museum at The Hague one by Rembrandt; in the Dresden Gallery, the Louvre, and the Madrid Museum, are three by Veronese; at the

Pitti and in Madrid, two by Guercino, and at least twenty more which it is needless to mention, as the subject will always be easily recognised.

THE END.

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